No.	III		
348	8	10	13
349	8	10	14
350	8	10	15
351	8	11	13
352	8	11	14
353	8	11	15
354	8	12	13
355	8	12	14
356	8	12	15
	9 (1)		
357	9	10	13
358	9	10	13
359	9	10	13
360	9	11	13
361	9	11	14
362	9	11	15
363	9	12	13
364	9	12	14
365	9	12	15
	9 (2)		
Total	261		

No.	IV			
366	1	4	8	10
367	1	4	8	11
368	1	4	8	12
369	1	4	8	13
370	1	4	8	14
371	1	4	8	15
372	1	4	9	10
373	1	4	9	11
374	1	4	9	12
375	1	4	9	13
376	1	4	9	14
377	1	4	9	15
378	1	4	10	13
379	1	4	10	14
380	1	4	10	15
381	1	4	11	13
382	1	4	11	14
383	1	4	11	15
384	1	4	12	13
385	1	4	12	14
386	1	4	12	15
387	1	5	8	10
388	1	5	8	11
389	1	5	8	12
390	1	5	8	13
391	1	5	8	14
392	1	5	8	15
393	1	5	9	10
394	1	5	9	11
395	1	5	9	12
396	1	5	9	13
397	1	5	9	14
398	1	5	9	15
399	1	5	10	13
400	1	5	10	14
401	1	5	10	15
402	1	5	11	[illegible]
403	1	5	11	[illegible]
404	1	5	11	[illegible]

No.	IV			
405	1	5	12	13
406	1	5	12	14
407	1	5	12	15
408	1	6	8	10
409	1	6	8	11
410	1	6	8	12
411	1	6	8	13
412	1	6	8	14
413	1	6	8	15
414	1	6	9	10
415	1	6	9	11
416	1	6	9	12
417	1	6	9	13
418	1	6	9	14
419	1	6	9	15
420	1	6	10	13
421	1	6	10	14
422	1	6	10	15
423	1	6	11	13
424	1	6	11	14
425	1	6	11	15
426	1	6	12	13
427	1	6	12	14
428	1	6	12	15
429	1	7	8	10
430	1	7	8	11
431	1	7	8	12
432	1	7	8	13
433	1	7	8	14
434	1	7	8	15
435	1	7	9	10
436	1	7	9	11
437	1	7	9	12
438	1	7	9	13
439	1	7	9	14
440	1	7	9	15
441	1	7	10	13
442	1	7	10	14
443	1	7	10	15

No.	III			
444	1	7	11	13
445	1	7	11	14
446	1	7	11	15
447	1	7	12	13
448	1	7	12	14
449	1	7	12	15
450	1	8	10	13
451	1	8	10	14
452	1	8	10	15
453	1	8	11	13
454	1	8	11	14
455	1	8	11	15
456	1	8	12	13
457	1	8	12	14
458	1	8	12	15
459	1	9	10	13
460	1	9	10	14
461	1	9	10	15
462	1	9	11	13
463	1	9	11	14
464	1	9	11	15
465	1	9	12	13
466	1	9	12	14
467	1	9	12	15
	102 (1)			
468	2	4	8	10
469	2	4	8	11
470	2	4	8	12
471	2	4	8	13
472	2	4	8	14
473	2	4	8	15
474	2	4	9	10
475	2	4	9	11
476	2	4	9	12
477	2	4	9	13
478	2	4	9	14
479	2	4	9	15

No.	III			
480	[illegible]	[illegible]	[illegible]	13
481	2	[illegible]	[illegible]	14
482	2	[illegible]	10	15
483	2	4	11	13
484	2	4	11	14
485	2	4	11	15
486	2	4	12	13
487	2	4	12	14
488	2	4	12	15
489	2	5	8	10
490	2	5	8	11
491	2	5	8	12
492	2	5	8	13
493	2	5	8	14
494	2	5	8	15
495	2	5	9	10
496	2	5	9	11
497	2	5	9	12
498	2	5	9	13
499	2	5	9	14
500	2	5	9	15
501	2	5	10	13
502	2	5	10	14
503	2	5	10	15
504	2	5	11	13
505	2	5	11	14
506	2	5	11	15
507	2	5	12	13
508	2	5	12	14
509	2	5	12	15
510	2	6	8	10
511	2	6	8	11
512	2	6	8	12
513	2	6	8	13
514	2	6	8	14
515	2	6	8	15
516	2	6	9	10
517	2	6	9	11
518	2	6	9	12
519	2	6	9	13
520	2	6	9	14
521	2	6	9	15

No.	III			
522	2	6	10	13
523	2	6	10	14
524	2	6	10	15
525	2	6	11	13
526	2	6	11	14
527	2	6	11	15
528	2	6	12	13
529	2	6	12	14
530	2	6	12	15
531	2	7	8	10
532	2	7	8	11
533	2	7	8	12
534	2	7	8	13
535	2	7	8	14
536	2	7	8	15
537	2	7	9	10
538	2	7	9	11
539	2	7	9	12
540	2	7	9	13
541	2	7	9	14
542	2	7	9	15
543	2	7	10	13
544	2	7	10	14
545	2	7	10	15
546	2	7	11	13
547	2	7	11	14
548	2	[illegible]	11	15
549	2	7	12	13
550		7	12	14
551	2	7	12	15
552	2	8	10	13
553	2	8	10	14
554	2	8	10	15
555	2	8	11	13
556	2	8	11	14
557	2	8	11	15
558	[illegible]	[illegible]	12	13
559	2	[illegible]	12	14
560	2	8	12	15

IV			
5	9	12	13
5	9	12	14
5	9	12	15
18 (2)			
6	8	10	13
6	8	10	14
6	8	10	15
6	8	11	13
6	8	11	14
6	8	11	15
6	8	12	13
6	8	12	14
6	8	12	15
6	9	10	13
6	9	10	14
6	9	10	15
6	9	11	13
6	9	11	14
6	9	11	15
6	9	12	13
6	9	12	14
6	9	12	15
18 (3)			
	8	10	13
	8	10	14
	8	10	15
	8	11	13
	8	11	14
	8	11	15
	8	12	13
	8	12	14
	8	12	15
	9	10	13
	9	10	14
	9	10	15
	9	11	13
	9	11	14
	9	11	15

No.	IV		
741	7	9	12
742	7	9	12
743	7	9	12
	18 (4)		
Total	378		

No.	V	No.	V	No.	V
744	1 4 8 10 13	780	1 6 8 10 13	816	2 4 8 10 13
745	1 4 8 10 14	781	1 6 8 10 14	817	2 4 8 10 14
746	1 4 8 10 15	782	1 6 8 10 15	818	2 4 8 10 15
747	1 4 8 11 13	783	1 6 8 11 13	819	2 4 8 11 13
748	1 4 8 11 14	784	1 6 8 11 14	820	2 4 8 11 14
749	1 4 8 11 15	785	1 6 8 11 15	821	2 4 8 11 15
750	1 4 8 12 13	786	1 6 8 12 13	822	2 4 8 12 13
751	1 4 8 12 14	787	1 6 8 12 14	823	2 4 8 12 14
752	1 4 8 12 15	788	1 6 8 12 15	824	2 4 8 12 15
753	1 4 9 10 13	789	1 6 9 10 13	825	2 4 9 10 13
754	1 4 9 10 14	790	1 6 9 10 14	826	2 4 9 10 14
755	1 4 9 10 15	791	1 6 9 10 15	827	2 4 9 10 15
756	1 4 9 11 13	792	1 6 9 11 13	828	2 4 9 11 13
757	1 4 9 11 14	793	1 6 9 11 14	829	2 4 9 11 14
758	1 4 9 11 15	794	1 6 9 11 15	830	2 4 9 11 15
759	1 4 9 12 13	795	1 6 9 12 13	831	2 4 9 12 [illegible]
760	1 4 9 12 14	796	1 6 9 12 14	832	2 4 9 12 [illegible]
761	1 4 9 12 15	797	1 6 9 12 15	833	2 4 9 12 [illegible]
762	1 5 8 10 13	798	1 7 8 10 13	834	2 5 8 10 [illegible]
763	1 5 8 10 14	799	1 7 8 10 14	835	2 5 8 10 [illegible]
764	1 5 8 10 15	800	1 7 8 10 15	836	2 5 8 10 15
765	1 5 8 11 13	801	1 7 8 11 13	837	2 5 8 11 13
766	1 5 8 11 14	802	1 7 8 11 14	838	2 5 8 11 14
767	1 5 8 11 15	803	1 7 8 11 15	839	2 5 8 11 15
768	1 5 8 12 13	804	1 7 8 12 13	840	2 5 8 12 13
769	1 5 8 12 14	805	1 7 8 12 14	841	2 5 8 12 14
770	1 5 8 12 15	806	1 7 8 12 15	842	2 5 8 12 15
771	1 5 9 10 13	807	1 7 9 10 13	843	2 5 9 10 13
772	1 5 9 10 14	808	1 7 9 10 14	844	2 5 9 10 14
773	1 5 9 10 15	809	1 7 9 10 15	845	2 5 9 10 15
774	1 5 9 11 13	810	1 7 9 11 13	846	2 5 9 11 13
775	1 5 9 11 14	811	1 7 9 11 14	847	2 5 9 11 14
776	1 5 9 11 15	812	1 7 9 11 15	848	2 5 9 11 15
777	1 5 9 12 13	813	1 7 9 12 13	849	2 5 9 12 13
778	1 5 9 12 14	814	1 7 9 12 14	850	2 5 9 12 14
779	1 5 9 12 15	815	1 7 9 12 15	851	2 5 [illegible] 12 [illegible]

72 (1)

No.	V	No.	V	No.	V
852	2 6 8 10 13	888	3 4 8 10 13	924	3 6 8 10 13
853	2 6 8 10 14	889	3 4 8 10 14	925	3 6 8 10 14
854	2 6 8 10 15	890	3 4 8 10 15	926	3 6 8 10 15
855	2 6 8 11 13	891	3 4 8 11 13	927	3 6 8 11 13
856	2 6 8 11 14	892	3 4 8 11 14	928	3 6 8 11 14
857	2 6 8 11 15	893	3 4 8 11 15	929	3 6 8 11 15
858	2 6 8 12 13	894	3 4 8 12 13	930	3 6 8 12 13
859	2 6 8 12 14	895	3 4 8 12 14	931	3 6 8 12 14
860	2 6 8 12 15	896	3 4 8 12 15	932	3 6 8 12 15
861	2 6 9 10 13	897	3 4 9 10 13	933	3 6 9 10 13
862	2 6 9 10 14	898	3 4 9 10 14	934	3 6 9 10 14
863	2 6 9 10 15	899	3 4 9 10 15	935	3 6 9 10 15
864	2 6 9 11 13	900	3 4 9 11 13	936	3 6 9 11 13
865	2 6 9 11 14	901	3 4 9 11 14	937	3 6 9 11 14
866	2 6 9 11 15	902	3 4 9 11 15	938	3 6 9 11 15
867	2 6 9 12 13	903	3 4 9 12 13	939	3 6 9 12 13
868	2 6 9 12 14	904	3 4 9 12 14	940	3 6 9 12 14
869	2 6 9 12 15	905	3 4 9 12 15	941	3 6 9 12 15
870	2 7 8 10 13	906	3 5 8 10 13	942	3 7 8 10 13
871	2 7 8 10 14	907	3 5 8 10 14	943	3 7 8 10 14
872	2 7 8 10 15	908	3 5 8 10 15	944	3 7 8 10 15
873	2 7 8 11 13	909	3 5 8 11 13	945	3 7 8 11 13
874	2 7 8 11 14	910	3 5 8 11 14	946	3 7 8 11 14
875	2 7 8 11 15	911	3 5 8 11 15	947	3 7 8 11 15
876	2 7 8 12 13	912	3 5 8 12 13	948	3 7 8 12 13
877	2 7 8 12 14	913	3 5 8 12 14	949	3 7 8 12 14
878	2 7 8 12 15	914	3 5 8 12 15	950	3 7 8 12 15
879	2 7 9 10 13	915	3 5 9 10 13	951	3 7 9 10 13
880	2 7 9 10 14	916	3 5 9 10 14	952	3 7 9 10 14
881	2 7 9 10 15	917	3 5 9 10 15	953	3 7 9 10 15
882	2 7 9 11 13	918	3 5 9 11 13	954	3 7 9 11 13
883	2 7 9 11 14	919	3 5 9 11 14	955	3 7 9 11 14
884	2 7 9 11 15	920	3 5 9 11 15	956	3 7 9 11 15
885	2 7 9 12 13	921	3 5 9 12 13	957	3 7 9 12 13
886	2 7 9 12 14	922	3 5 9 12 14	958	3 7 9 12 14
887	2 7 9 12 15	923	3 5 9 12 15	959	3 7 9 12 15

72 (2)

72 (3)

Total 216

(Fig 27)

Sômanâth's method of employing the numbers 1 to 15, both inclusive, to develop his Mela-system will enable the reader to find out, with the help of Fig. 25, the ***principle*** on which he proceeded to work.

But to find out the merits or otherwise of his Mêla-Prasthâra, one should rewrite the same 960 Melas in the very svara-names and, if not inconvenient, in a tabular form. This indeed is a tiresome process. But we shall not mind its tiresomeness, if it will yield us any benefit.

As a precautionary measure, therefore, let me rewrite the first fifteen Mêlas in svara-names and scrutinise them.

The first fifteen Mêlas may be tabulated thus:—

Number of the Mêlas	Sa	Ri				Ga				Ma				Pa	Dha				Ni			
	Sudha	Sudha	Thivra	Thivrathara	Thivrathama	Sudha	Sadharana	Authara	Mridu Ma	Thvrthama	Sudha	Thvrathama	Mridu Pa	Sudha	Sudha	Thivra	Thivrathara	Thivrathama	Sudha	Kaisiki		
1	Sa		Ri			Ga					Ma			Pa	Dha				Ni			
2	Sa			Ri		Ga					Ma			Pa	Dha				Ni			
3	Sa					Ga					Ma			Pa	Dha				Ni			
4	Sa	Ri			Ri		Ga				Ma			Pa	Dha				Ni			
5	Sa	Ri						Ga			Ma			Pa	Dha				Ni			
6	Sa	Ri							Ga		Ma			Pa	Dha				Ni			
7	Sa	Ri								Ga	Ma			Pa	Dha				Ni			
8	Sa	Ri				Ga						Ma		Pa	Dha				Ni			
9	Sa	Ri				Ga							Ma	Pa	Dha				Ni			
10	Sa	Ri				Ga					Ma			Pa		Dha			Ni			
11	Sa	Ri				Ga					Ma			Pa			Dha		Ni			
12	Sa	Ri				Ga					Ma			Pa				Dha	Ni			
13	Sa	Ri				Ga					Ma			Pa	Dha					Ni		
14	Sa	Ri				Ga					Ma			Pa	Dha						Ni	
15	Sa	Ri									Ma			Pa	Dha							Ni

FIG. 28

A reference to Fig. 28 will show that the Thivrathara *Ri* and Sudha *Ga* are identical; and so are the Thivrathama *Ri* and Sadharana *Ga*; the Thivrathama *Ga* and Sudha *Ma*; the Thivrathara *Dha* and Sudha *Ni* and the Thivrathama *Dha* and Kaisiki *Ni*.

This identity of the svaras compelled Sômanâth to reject a large number of his Mêlas as being absolutely useless. Even with regard to the unrejected, that is, retained Mêlas, all of them could not have, alike, a musical value and did not therefore rise to any degree of popularity. Hence Sômanâth was content with the 23 Mêlas that were current in his time and presented them along with their derivatives in the form of a Genus-Species system, which may be tabulated as follows:—

I. Sômanâth's 'Genus-Species' System.

No.	Mêlas (23)	Janya Râgas (76)
1	Mukhâri	(1) Mukhari ; (2) Thuruskathôdi
2	Rêvagupthi	Rêvagupti
3	Sâmavarâli	(1) Sâmavarâli ; (2) Vasanthavarâli
4	Thôdi	Thôdi
5	Nâdarâmakri	Nâdarâmakri
6	Bhairava	(1) Bhairava ; (2) Powravika
7	Vasantha	(1) Vasantha (2) Dakka (3) Hijeja (4) Hindola
8	Vasanthabhairavi	(1) Vasanthabhairavi (2) Mâravika
9	Malavagowla	(1) Malavagowla (2) Chaithigowdi (3) Poorvi (4) Padi (5) Dêvagandhara (6) Gondakriya (7) Kuranji (8) Bahuli (9) Râmakri (10) Pavaka (11) Asaveri (12) Panchama (13) Bangâla (14) Sudhalalitha (15) Gurjari (16) Parajê (17) Sudhagowda
10	Rithigowla	Rithigowla
11	Abhira	Abhira
12	Hammira	(1) Hammira (2) Vishangada (3) Kedara
13	Sudhavarati	Sudhavarati
14	Sudharâmakri	(1) Sudharamakri (2) Lalitha (3) Jethasri (Dêskâr) (4) Thravani and (5) Desi
15	Sriraga	(1) Sriraga (2) Malavasri (3) Dhanyasiki (4) Bhairavi (5) Dhavala (6) Saindhavi
		Kalyan
16	Kalyan	(1) Kambhodi (2) Devakri
17	Kambhodi	(1) Mallâri (2) Natamallari (3) Poorvagouda (4) Bhupali (5) Gowda (6) Sankarabarana (7) Natanarayana (8) Narayanagouda (9) Dvitiyakedara (10) Salankanata (11) Velavali (12) Madhyamadi (13) Saveri (14) Sourashtri
18	Mallâri	
		Sâmantha
19	Sâmantha	(1) Karnatagowda (2) Attana (3) Nagadhvani
20	Karnatagowda	(4) Sudhabangala (5) Varnanataka (5) Iraque
21	Dêsâkshi	Desakshi
22	Sudhanâta	Sudhanâta
23	Sâranga	Sâranga

(FIG. 29)

II. SÔMANÂTH'S TWENTY-THREE MÊLA-RÂGAS.

					S	V	A	R	A	S																	
					Sa	Ri				Ga					Ma			Pa	Dha				Ni				
Mêlas	Graha	Amsa	Nyâsa	Time of Singing	Sudha	Sudha	Thivra	Thivra-thara	Thivra-thama	Sudha	Sâdhârama	Anthara	Mridu Ma	Thivra thama	Sudha	Thivra-thama	Mridu Pa	Sudha	Sudha	Thivra	Thivra-thara	Thivra thama	Sudha	Kaisiki	Kâkali	Mridu Sa	Remarks,
hâri	Sa	Sa	Sa	Always	Sa	Ri				Ga					Ma			Pa	Dha				Ni				
agupthi	Ri	Ri	Ri	Evening	Sa	Ri						Ga			Ma			Pa	Dha				Ni				Sa & Pa Om
avarâli	Sa	Sa	Sa	Always	Sa	Ri				Ga					Ma			Pa	Dha						Ni		
di	Ga	Ga	Sa	Dawn	Sa	Ri					Ga				Ma			Pa	Dha					Ni			
arâmakri	Sa	Sa	Sa	Night	Sa	Ri					Ga				Ma			Pa	Dha							Ni	
irava	Dha	Dha	Sa	Morning	Sa	Ri						Ga			Ma			Pa	Dha					Ni			
antha	Sa	Sa	Sa	Day-break	Sa	Ri						Ga			Ma			Pa	Dha						Ni		
anthabhairavi	Sa	Sa	Sa	Day-break	Sa	Ri							Ga		Ma			Pa	Dha					Ni			Pa Omitted
avagowla	Ni	Ni	Ni	Dusk	Sa	Ri							Ga		Ma			Pa	Dha							Ni	Ga Dha at times. Nyâsa at tin
igowla	Ni	Ni	Ni	Evening	Sa	Ri				Ga					Ma			Pa			Dha			Ni			
iranâta	Ga	Ga	Sa	Dusk	Sa			Ri			Ga				Ma			Pa	Dha							Ni	
nmira	Ga	Pa	Sa	Night	Sa			Ri					Ga		Ma			Pa	Dha							Ni	*Ni* only of l
havarâti	Ri	Sa	Sa	Day-time	Sa	Ri					Ga					Ma		Pa	Dha							Ni	
harâmakri					Sa	Ri							Ga			Ma		Pa	Dha							Ni	
âga	Ri	Ri	Sa	Dusk	Sa		Ri				Ga				Ma			Pa		Dha				Ni			*Ga* & *Dha* (times.
yân	Sa	Ga	Sa	Dusk	Sa			Ri			Ga						Ma	Pa	Dha							Ni	
nbhôdi	Sa	Sa	Sa	Evening	Sa			Ri				Ga	Ga		Ma			Pa			Dha				Ni		*Ni* omitted
lâri	Dha	Dha	Dha	Morning	Sa			Ri							Ma			Pa			Dha					Ni	Ga & Ni on
antha	Sa	Sa	Sa	Evening	Sa				Ri			Ga			Ma			Pa				Dha			Ni		
natagowla	Ni	Ni	Ni	Mid Night	Sa				Ri				Ga		Ma			Pa		Dha				Ni			*Ri* & *Dha* at times.
âkshi	Ga	Ga	Ga	Day-break	Sa				Ri				Ga		Ma			Pa			Dha					Ni	*Ma* & *Ni* accent.
hanâta	Sa	Sa	Sa	Dusk	Sa				Ri				Ga		Ma			Pa				Dha				Ni	
anga	Sa	Sa	Sa	Afternoon	Sa			Ri						Ga			Ma	Pa				Dha				Ni	

(FIG. 30)

III. The Characteristics of a few of Sômanath's Derivativ Ragas.

No.	Ragas	Mèlas	Graha	Amsa	Nyâsa	Time of singing	Remarks if any
1	Thurushkathôdi	Mukhâri	Ga	Ga	Ga	After Dawn	*Ri & Pa* Omitted
2	Vasanthavarali	Sâmavarali	Ga	Ga	Sa	Always	A little use of रिप
3	Powravika	Bhairava	Sa	Sa	Sa	Morning	
4	Dakka	Vasantha	Sa	Sa	Sa	End of the Day	
5	Hijèjja	Do	Ma	Ma	Sa	Evening	
6	Hindôla	Do	Sa	Ma	Sa	Day-break (or Always)	Ri Pa Omitted
7	Mâravika	Vasantha-bhairavi	Ga	Ga	Sa	Always	Ri Dha Omitted
8	Chaithringowdi	Mâlavagowla	Sa	Ni	Sa	Evening	Ga Dha Omitted
9	Poorvi	Do	Sa	Ga	Sa	Evening	
10	Pâdi	Do	Sa	Sa	Sa	Evening	Ga Omitted
11	Devagandhari	Do	Ri	Pa	Sa	Always	Ga Ni Omitted
12	Gowdakri	Do	Sa	Sa	Sa	Morning	Dha Omitted
13	Kuranji	Do	Sa	Sa	Sa	Always	A little of Dha
14	Bahuli	Do	Sa	Sa	Sa	Afternoon	Ma Ni Omitted
15	Ramakri	Do	(Ga) Sa	(Ga) Sa	Sa	Always	
16	Pâvaka	Do	Ga	Dha	Sa	Always	Ni Omitted
17	Asaveri	Do	Ma	Ma	Sa	Always	
18	Panchama	Do	Pa	Pa	Pa	Day break	Ri Omitted
19	Bangâla	Do	Sa	Sa	Sa	Always	
20	Sudhalalitha	Do	Sa	Sa	Sa	Day break	Pa omitted at times
21	Gurjarika	Do	Ri	Ri	Ri	Morning	Pa Omitted
22	Parajâ	Do	Ga	Ga	Sa	Always	Ni अल्प Ga Dha Gamaka
23	Sudhagowda	Do	Sa	Pa	Sa	Dusk	Ni अल्प
24	Vihangada	Hammir	Ni	Ni	Sa	Night	Dha अल्प
25	Kedara	Do	Ga	Ga	Sa	Night	Ri Dha अल्प
26	Desakar	Sudharamakri	Sa	Sa	Sa	Noon	Ma Ni Gamaka
27	Lalitha	Do	Sa	Dha	Sa	Day break	Pa omitted at times
28	Jaithasri	Do	Sa	Ga	Sa	Morning	Ri Dha अल्प
29	Thrâvani	Do	Ri	Ri	Sa	Evening	
30	Dèsi	Do	Ri	Ri	Ri	Always	Ga अल्प
31	Mâlasri	Srirâga	(Ni) Sa	(Ni Sa	Sa	Always	Ri Dha अल्प First sung for मङ्गल
32	Dhanyâsi	Do	Sa	Sa	Sa	Morning	रि ध alpa
33	Bhairavi	Do	Sa	Sa	Sa	Always	रिप Chief use
34	Dhavalâ	Do	Sa	Sa	Sa	Always	रिध Omitted, Pa-full use
35	Saindhavi	Do	Sa	Sa	Sa	Always	गनि omitted; amenable to Gamaka
36	Dèvakri	Kambhodi	Sa	Sa	Sa	Afternoon	Pa omitted at times
37	Natay[illegible]k	Mallari	Dha	Dha	Dha	Morning	Ga Ni omitted
38	Poorvagowda	Do	Sa	Ga	Sa	Noon	
39	Bhupali	Do	Sa	Ga	Sa	Daybreak	Ma Ni omitted
40	Gowda	Do	Dha	Dha	Dha	Noon	Ni अल्प
41	Sankarabharana	Do	Sa	Sa	Sa	Daybreak	
42	Natanarayana	Do	Sa	Ga	Sa	Afternoon	
43	Narayanagowda	Do	Ga	Ga	Ga	Day break	Ri omitted
44	Kedara II	Do	Ni	Ni	Ni	Night	
45	Salankanâta	Do	Sa	Sa	Sa	Evening	
46	Vèlâvali	Do	Dha	Dha	Dha	Dawn	Ri Pa omitted at times
47	Madhyamâdi	Do	Ma	Ma	Ma	Dawn	Ri Dha omitted
48	Savèri	Do	Dha	Dha	Dha	Dawn	Sa Pa omitted
49	Sourashtri	Do	Sa	Sa	Sa	Evening	
50	Attana	Karnata	Pa	Dha	Sa	Night	
51	Nagadhv[illegible]ni	Do	Sa	Sa	Sa	Always	
52	Sudhabangala	Do	Ma	Ma	Ma	Day break	
53	Varnanata	Do	Sa	Sa	Sa	Night	
54	Thurushakathôdi	Do	Ma	Ma	Ma	Night	

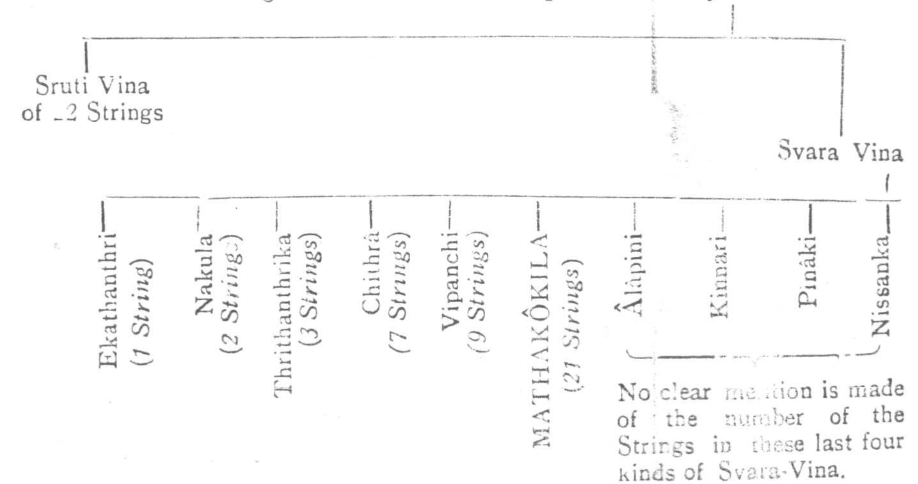
(FIG 31)

Let us now proceed to study Sômanâth's *Vina-System* and see how it helps us to understand his Râga-System.

In the first place, Sômanâth, like Râmâmâtya, emphasises the importance of the *Vina* as enabling young students to quickly acquire *Svaragnânam* or a knowledge of the svaras ; besides being a means of obtaining Dharma, Artha, Kâma, and Môksha.

Again, like Râmâmâtya, Sômanâth fundamentally differed from Shârngadêv in the matter of constructing his *Vina*, rejected the Vina System[1] of the author of *Sangithâratnâkara*, and

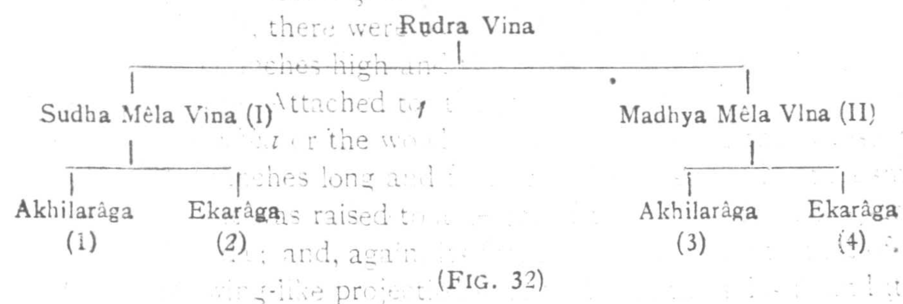
1. The following is a tabulation of Shârngadêv's Vina-System



Of these *ten* kinds of Svara-Vina, *Mathakôkila* is said to have been the

required, for his own Vina, only *four* strings to produce all his *Sudha Vikritha* Svaras in all the three registers.

Further again, while Râmâmâtya's Vina was of six kinds; Sômanâth's Vina was of four kinds which may conveniently be tabulated thus :—



(FIG. 32)

All the four kinds of Sômanâth's Vina were provided with frets. In the *Akhilarâga Mêla Vina* they were fixed and immoveable, as in the case of our modern *Tanjore Vina*; while, in the *Ekarâga Mêla Vina*, they were not fixed and therefore movable, as in the case of the modern *Sitar* of North India. In fact, the frets of the latter kind were moved or changed every time a Râga was changed; while, those of the former kind were fixed and yet made to produce all the Râgas in all the registers. Hence their respective names.

As for the construction and the characteristics of Sômanâth's Vina; first, there was a Cross-Bar, called *Danda* eleven fists and a half long. Five inches from its end, there was an oblique hole to hold the movable peg. Above it, a small aperture was made to

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most important. [Compare मुख्येयं सर्ववीणानां । That is to say, इयं मत्तकोकिला सर्ववीणानां मुख्या] And this Mathakôkila had 21 strings!

Even granting that the Sruti-Vina of 22 strings was never intended to be played upon but only to show how the 22 Srutis were produced; the so-called most important and twenty-one stringed Mathakôkila was enough for both Râmâmâtya and Sômanâth to damn Sharngadêv's Vina-System as a whole, as being uncongenial to the Lakshya of their respective times. Even his own *Nissanka-Vina* did not seam to have improved the matter. In fact, all the different kinds of his Vina, belonging, as they did, to an out-of-date musical system of 2 Grâmas, Moorchanas and Jâtis, could not possibly compete with, and must therefore give way to, Râmâmâtya's (or even to Sômânâth's) Vina system based upon only one Grâma.

pass the wire to the peg. At the sixth inch from the end of the Danda, there was a second hole, also oblique, to hold the immovable peg. One inch beyond it, there was placed the ***Meru.*** One inch further beyond, and below the Meru, a gourd was attached. At a distance of twenty-eight inches from the first gourd, there was a second gourd. Between the Danda and the tops of the gourds, there were two *Nâbhis* or circular pieces of wood or metal, three inches high and three inches broad with a vertical hole in the centre. Attached to the other end of the Danda, was placed *Kakubha* or the wooden piece for fastening the wires, which was four inches long and four or five inches broad with a smooth head; and it was raised to a height of two inches from the surface of the Danda; and, again, its frame was inserted into that of the Vina; its wing-like projection extended over the sides; and it had also small metalic hooks to hold the wires. Towards the right-hand side of the player, and below the fourth wire, a leaf-like metalic piece, called *Pathrika*, was placed so as to be slightly higher than the Meru. Along side of it there were placed three more metalic pieces, one slightly higher than another. Between the Pathrika and the wires, chips of bamboo barks were placed to make the sound finer. The *Sârikas* or frets were as broad as the Meru or the Kakubha. A piece of wood, called *Patti* eleven inches long and capable of holding ten shorter frets, was placed along the surface of the Danda and towards its end, so as to extend up to the top of the second gourd. Cotton or silken threads, made by twisting three to one, were used for fastening the wires.

Over and across the Cross-Bar, four metalic wires were fastened between the left-hand bridge, *Meru* and the right-hand piece of wood at the end of the cross-bar, *Kakubha*. Below the cross-bar, but near the four wires and on the right-hand side, three additional wires were fastened for *sruti* purposes.

What *Svaras* did each of the four uppper-wires and of the three lower-wires speak, when sounded? The answer depends on whether the Vina was Sudha Mêla or Madhya Mêla. For, while the order of the three lower-wires was the same in both the kinds of the Vina, namely, Mandra *Sa*, Mandra *Pa*, and Madhya *Sa*; the order of the four upper-wires, in *Sudha Mêla Vina*, was:— Anumandra *Sa*, Anumandra *Pa* Mandra *Sa*, Mandra *Ma*; and that in *Madhya Mêla Vina*:—Anumandra *Pa*, Mandra *Sa*, Mandra *Pa*, and Madhya *Sa*.

Confining, now, our attention to the Sudha Mela Vina, we note that, over its cross-bar, six frets were placed in such a manner as they produced, in order, by the first (Anumandra *Sa*) wire the following svaras:—

1. Sudha *Ri*	4. Mridu *Ma*
2. Sudha *Ga*	5. Sudha *Ma*
3. Sadharana *Ga*	6. Mridu *Pa*;

by the second (Anumandra Pa-) wire, the following svaras:—

1. Sudha *Dha*	4. Mridu *Sa*
2. Sudha *Ni*	5. Sudha *Sa*
3. Kaisiki *Ni*	6. Sudha *Ri*;

by the third (Mandra Sa-) wire, the following svaras:—

1. Sudha *Ri*	4. Mridu *Ma*
2. Sudha *Ga*	5. Sudha *Ma*
3. Sadharana *Ga*	6. Mridu *Pa*;

and by the fourth (Mandra Ma-) wire, the following svaras:—

1. Mridu *Pa*	4. Sudha *Dha*
2. Sudha *Pa*	5. Sudha *Ni*
3. *Omitted* (?)	6. Mridu *Sa*.

N. B. An additional 7th fret for Kaisiki Ni is suggested.

Be it remembered that, in higher registers the only wire that could possibly produce sweet or agrreeable svaras was the *fourth* and not any of the other three upper-wires. Be it also remembered that Sudha *Sa* and Sudha *Ri* of the second wire occurred again on the third and were therefore of no use on the second and that, similarly, Sudha *Ma* and Mridu *Pa* of the third wire occurred again on the fourth and were therefore of no use on the third.

Finally, Sômanâth, like Râmâmâtya, made reference to what were called *Svayambhus*, which were self-produced svaras or, in the language of Sômanâth himself, "not artificially produced svaras"[1] In the Introduction to my edition of *Svaramêlakalânidhi*, I stated that Râmâmâtya's *Svayambhus* had a close affinity with the *Harmonics*, in as much as the former belonged to the sêcond, and perhaps even to the third, category of the latter. mentioned therein.[2]

1. कल्पिता नो तु—*Ragavibôdha*

2. Vide my Edition of *Svaramêlakalânidhi—page lv.*

Could the same statement apply to ...

'Yes', said Mr. K. B. Dêval of Sangli. An emphatic 'No' was the reply of Mr. V. N. Bhâtkhânde of Bombay.

Thus a hot discussion on the point raged, in 1916, between the two cambatants; and the reader will, I think, find it profitable to study it in detail.

In the first place, Mr K. B. Dêval observed:[1] The harmonics or overtones are heard on a string vibrating in its whole length in two ways:—

(1) Strings, in vibrating, do not only swing as a whole but have also several secondary motions, each of which produces a sound proper to itself. A string, when struck, vibrates first in its entire length, secondly in two segments, thirdly in three, fourthly in four, and so on. All of these motions are simultaneous and the sounds proceeding therefrom are blended into one note. The lowest note is the loudest and is called the fundamental or prime tone and ~~the~~ others are called overtones, upper partials or harmonics[2].

(2) If a string be touched at its middle with the finger, or better still with a feather, as in the following diagram:—

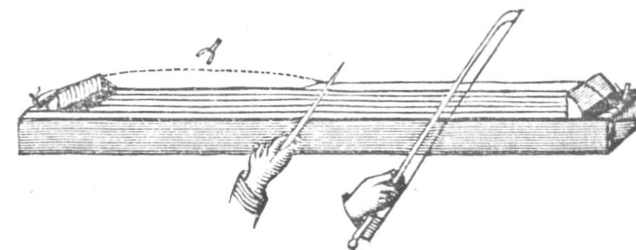


FIG. 33

and if you rub it with a bow, a note is obtained which is observably higher and which the practical musicians call the *octave* of the fundamental note. The string in this case vibrates in two parts in such a way that the point touched remains at rest. Successively higher and higher notes can be obtained from the string by touching it at a third, a fourth, and a fifth of its length, etc.[3]

1. Vide Mr. Deval's *Theory Indian Music as expounded by Somanath p.* 12.

2. Vide Holmes p. 69.

3. Vide Blaserna's *Theory of Sound*. p. 12.

The recognition of the first kind of harmonics by Sômanâth has been dealt with when he constructed his Rudra Vina by placing four wires of different notes, *viz*, Anumandra *Sa*, Anumandra *Pa*, Mandra *Sa*, and Mandra *Ma*, on two fixed bridges. When Sòmanâth sounded the first Anumandra *Sa* wire, he clearly heard Mandra *Sa* and Mandra *Pa* as *Anuranan'ithmikadhvani* or over tones. Having heard these, he was able to correctly tune the second and third wires of the Vina.

As for the second kind of harmonics, Chapter II, verses 30, 31 and 32 of Sômanâth's *Rágavibôdha* are in point; and they are :—

> किं च स्वभुवः समपा नियतश्रुतयोऽपि कल्पिता नो तु ।
> वच्मि स्फुटमिह हेतुं सारीतन्त्र्योर्विना श्लेषम् ॥ ३० ॥
> अपरस्तुरीयतन्त्र्यां द्वितीयसार्यूर्ध्वमणुरवोऽस्ति समः ।
> तन्मन्द्रपः स्वयंभूर्मध्ये च समध्यमौ स्वभुवौ ॥ ३१ ॥
> अष्टम्येकादश्योः सार्योरूर्ध्वं समापरध्वनितः ।
> तत्तैः समाः सपसमाः स्वयंभुवो मुक्ततन्त्रीजाः ॥ ३२ ॥

The meaning of the verses is as follows :-'Besides the svaras *Sa*, *Pa*, *Ma*, though fixed srutis have been assigned to them, are *Svabhus* (or Svayambhus) That is to say, they emanate spontaneously without any effort to produce them and, as such, are not artificially produced svaras. I shall clearly explain the reason why they are so-called. In the fourth wire and above the second fret, there emanates spontaneously and without any contact of the wire with the fret, another fine sound similar to to Mandra *Pa*. That Mandra *Pa* is Svayambhu. Likewise, the svaras *Sa* and *Ma* of the Madhya Register are also Svayambhus, inasmuch as the same fourth wire, when gently touched above the eighth and eleventh frets, gives rise to two other fine sounds similar to them. Hence the svaras *Sa*, *Pa*, *Sa*, *Ma* which are fine sounds, similar to the actually prodnced *Sa*, *Pa*. *Sa*, *Ma* but having nothing nothing to do with any wire, are Svayambhus".

Now, the real bone of contention between the two parties lay in the interpretation of these three verses, in general, and of the first two of them, in particular.

Mr. K. B. Dêval averred that from the word स्वयंभूः (Svayambhu) occurring in the (said) verses 30 and 31, one might infer that Sômanâth was acquainted with the western theory of *Harmonics*. And, continued he, in the first process described by Sômanâth, we shortened the sounding length of the wire by pressing it on the second fret; but, in the second process, we left the whole length of the wire to vibrate but introduced a node which emphasised one particular upper partial, so that we heard the Panchama, not in the octave, to which the Madhyama wire belonged, but the second higher octave. This Panchama was called by the scientists of the west an upper partial or overtone or harmonic.

On the other hand, Mr. V. N. Bhatkhande contended that the two processes, mentioned above, were the same. The note produced by pressing the wire down to the frets and thus shortening its length was the same as that obtained by simply touching the wire on its upper part. Mr. Dêval called the latter Harmonics; but he was wrong[1].

Mr. P. R. Bhandarkar supported Mr. Bhatkhande and observed: "Usually a desired note is produced by pressing the string on a fret by means of a finger of the left-hand and plucking the string; but the author of *Rágavibôdha* observes that the same note, rather faint, can be produced without bringing the string into contact with the fret at all, but simply by lightly touching it with a finger of the left hand. Hence he says the note is Svayambhu. Even a beginner in the science of acoustics will understand that these two methods are in essence, the same—the *dàmping* of the string, in one, being strong and, in the other, weak; and that this experiment has absolutely nothing to do with harmonics "[2]

Mr. Dêval replied that he did not, in the second process *damp* the wire as Mr. Bhandarkar fancied but kept the whole length of the wire vibrating, as per the instruction of मुक्ततन्त्रीजाः of Sômanâth. He wound up his argument with the following *Two Diagrams*:—

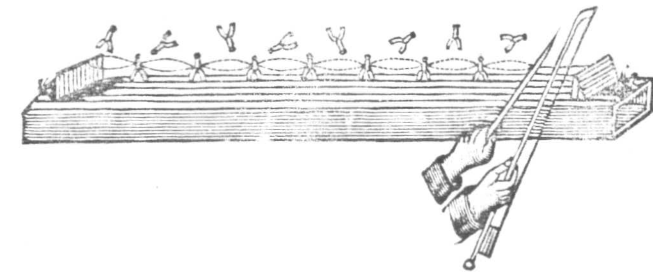


FIG. 34

1. Quoted from Mr. Deval's *Theory of Indian Music*—*p.* 4.
2. Vide *Hindu Music Journal*, p. 38.

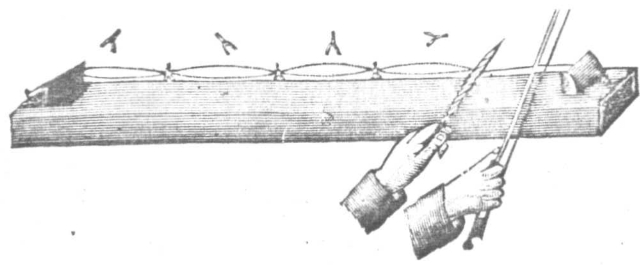


FIG. 35.

and remarked in connection therewith : " What Sômanâth did by creating an artificial nodal point by touching the Madhyama wire of his Vina at its ninth part and hearing the Panchama note of the higher octave which is an upper partial, as in Fig. 34 ; Blaserna did by touching the Shadja wire at its fifth part and hearing the fourth upper partial, Gândhâra, as in Fig. 35".

The whole question was brought to the *melting-pot.* of the first All India Music Conference that was held, in 1916, at Baroda[1].

As already said, the real apple of discord between the two parties lay in the interpretation of the verses 30 and 31 of Chap. II of Sômanâth's *Râgavibôdha.* Hence with the consent of both the combatants, the President of the Conference referred the interpretation of the said verses to two Sanskrit Scholars, that were present there, named Prof. Arte of the Baroda College and Pandit Venkatesvara Sastri. Messrs. Mangesa Row Telang and Narasimma Row Divatia, Sanskrit scholars and musicians, were asked to testify to the correctness of the translations, which they most unhesitatingly did.

The translation that was submitted before the Conference by the Sanskrit scholars was as follows :—

किंच	Besides ;
नियतश्रुतयोऽपि	though their srutis are established or recognised in the Sâstra as so many ;
सपमाः स्वभुवः	The svaras *Sa, Pa, Ma;* come into existence of their own accord ;

1. I myself attended the Conference as an invited Delegate.

ना तु काल्पताः	they are not imagined ;
वच्मि स्फुटमिह हेतुं	I shall explain the reason fully and clearly ;
तुरीयतन्त्र्यां	on the fourth wire ;
द्वितीयसार्यूर्ध्वं	over the second fret ;
सारीतन्त्र्योः श्लेषं विना	without close contact between the wire and the fret ;
अपरो द्वितीयः समः (=तेनैव मन्द्रपञ्चमेन तुल्यः)	Another second svara similar to that very Mandra *Pa ;*
अणुरवोऽस्ति (=सूक्ष्मो ध्वनिरस्ति)	A minute sound is heard ;
यथा द्वितीयसार्यां तन्त्रीसंघट्टनेन मन्द्रपञ्चम उदेति	Just as the Mandra *Pa* arises on the second fret, when the wire and the second fret are in contact ;
तथा तस्या उपरि असंलग्नायामपि तन्त्र्यां वामकरांगुलिस्पर्शमात्रेणापि अन्यो मन्द्रपञ्चमः सूक्ष्मः श्रूयत इत्यर्थः	So also even when you slightly touch the wire with the little finger of the left hand over the second fret and though the wire is not in contact with the fret, another Mandra *Pa,* a low one is heard ;
तत्तो हेतोः मन्द्रपः स्वयंभूः	Therefore, for that reason the Mandra *Pa* is Svayambhu.
मध्ये च समध्यमौ स्वभुवौ	Similarly, *Sa* and *Ma* of the middle register are also Svayambhus.

When Prof. Arte finished his translation, Mr. G. S. Khare of Poona asked him the meaning of the word तुल्यः appearing in the Commentary ; and the Professor replied that it literally meant 'similar'. Messrs. Telang and Divatia testified to the correctness of the translation by Prof. Arte.

But what was the wonder! Each of the combatants found, in the said two verses, even as interpreted by the Professor, an authority only to support *his own* respective contention!! So, they shook their heads, not their hands, and parted !!!

I think that, at this distance of time, we shall be able to dispassionately review the whole question and come to a definite conclusion thereon.

I, for one, find that, between the two parties, there is a point of agreement and, again, a point of disagreement.

The point of agreement is that there are two processes of producing notes on a wire—(1) by pressing the wire so as to bring it in contact with the fret and (2) by gently touching it with the the little finger (or feather) without, however, bringing it in contact with the fret.

As for the point of disagreement, Mr. Dêval asserts that the note produced by the second process is an *upper-partial* to that produced by the first process; while Mr. Bhatkhande emphasises with all the stress he can give, that the notes produced by both the processes are *one and the same*, though the first is loud and the second is faint.

The confusion between the two parties seems to be due to the fact that the very Sômanâth played the one off against the other, by appearing to side, in turn, with each.

His commentary,[1] in which he gave the premises, seems to support Mr. Bhâtkhande; while his assertive conclusion[2], which the premises do not, necessarily, warrant, seems to support Mr. Dêval.

We are thus driven to the conclusion that Sômanâth's *Theory of Svayambhu* is one big confusion and that, in trying to rise higher than Râmâmâtya on the point at issue, he virtually sank lower than his predecessor.

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1. Cf. यथा द्वितीयसार्यां तन्त्रीसंघट्टनेन मन्द्रपञ्चम उदेति
तथा तस्या उपरि असंलग्नायामपि तन्त्र्यां
वामकरांगुलिस्पर्शमात्रेणापि अन्यो मन्द्रपञ्चमः सूक्ष्मः
श्रूयत इत्यर्थः—*For meaning see page.* 69

2 ,, तत्ततो हेतोः मन्द्रपः स्वयंभूः—*For meaning see page.* 69

The following Diagram,[1] which represents Sômanâth's *Vina-System*, shows that, from among the fourteen svaras which Sômanâth had originally taken up to build his *Svara-system*, Anthara *Ga* and Kâkali *Ni* were eliminated, for the reason that Mridu *Pa* and Mridu *Sa* were deemed to practically represent them and that, therefore, the whole of his *Râga-system* was built only with the *twelve*[2] svaras, mentioned in Fig. 36, in spite again of the twenty-two svaras with which he had built his *Mêla-system*.

Names of the Four Upper Wires	FRETS							
	I	II	III	IV	V	VI	VII	VIII
Anumandra *Sa*	S. R	S. G.	Sa. G.	M. M	S. M	,,	M. P	S. P
Anumandra *Pa*	S. D.	S. N.	K. N	M. S	S. S	,,	S. R	S. G
Mandra *Sa*	S. R.	S. G.	Sa. G	M. M	S. M	,,	M. P	S. P
Mandra *Ma*	M. P.	S. P.	?	S. D	S. N.	K. N.	M. S	S. S

(FIG. 36)

If, now, the reader looks at Sômanâth's twelve svaras[3] and the modern twelve svaras, at a glance, thus—

Names	Twelve Svaras.										
Somanath'	S. S	S. R	S. G	Sa G	M. M	S. M	M. P	S. P	S, D	S. N	K. N	M. S
Modern	S. S	S. R	Cha R	Sa G	A. G	S. M	P. M	S. P	S. D	Cha D	K. N	Ka. N

FIG 37

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1. The abbreviations used in the Diagram Fig. 36 and in the next Fig 37 are explained as follows:—

S. R=Sudha *Ri*
S. G=Sudha *Ga*
S. M=Sudha *Ma*
S. D=Sudha *Dha*
S. N=Sudha *Ni*
K. N=Kaisiki *Ni*
S. S=Sudha *Sa*
S. P=Sudha *Pa*
Sa. G=Sâdhârana *Ga*
M. M=Mridu *Ma*
M. P=Mridu *Pa*
M. S=Mridu *Sa*

The five new abbreviations introduced in Fig. 37 are as follows :—

Cha. R=Chathusruti *Ri*
Cha. D=Chathusruti *Dha*
A. G=Anthara *Ga*
P. M=Prathi *Ma*
Ka. N=Kâkali *Ni*

2. Cf. अनुमन्द्रमन्द्रयोरिति ते द्वादश मेरुसारिकासूक्ताः ।
तत्र शुद्धाः स रेगममधनयः तस । विकृताः साधारणमृदुमध्यम[illegible]कमृदुसाः .
पञ्चेत्यर्थः ॥ *Râgavibôdha.*

3. Cf. Also D. K. Joshi's Remarks in p. 42 of the Report of the Second All India Music Conference, Delhi.

and if he refreshes his memory of the tenor of the special instructions given in connection with Fig. 13 of the Introduction to my Edition of *Svaramélakalánidhi*; he will not find it difficult to interpret almost all the Râgas of Sômanâth in terms of the modern Râgas.

It only remains for me to explain the meaning of the various *Terms* occurring here and there in *Rágavibôdha*.

1. GRAHA, AMSA, NYÂSA.

Graha and *Nyása* belonged more appropriately to the *Sâmaganam* which was a vocal *downward* scale and which, therefore, as rightly remarked by Mr. Fox Strangways, " established the tetrachord before the pentachord "[1] The original tetrachord of the Saman Scale was '*Ga-Ri-Sa-Ni*' according to Fig. 23 of the present work and even according to Exercise 376 of Mr. Fox Strangway's *Music of Hindostan*. The upper terminal of the tetrachord, viz, *Ga* was the Graha, while the lower terminal there of, viz, *Ni* was the Nyâsa.[2]

Later on, Graha and Nyâsa were regarded as the respective notes on which a Jâti or a Râga was supposed to begin or end. It was in this sense that the Sanskrit writers on music used the terms to classify their Râgas. Nay, they added a third term, *Amsa*. The reader will note that, in Figures 11 and 12 of my Edition of *Svaramélakalánidhi* as well as in Figures 30 and 31 of the present work, almost every Râga was given its *Graha*, *Amsa*, and *Nyása*.

' Amsa ' was perhaps a note which was calculated to serve as a contrast to ' Graha ', the drone. It was a *Jiva-svara* which would bring out, in bold relief, the most excellent feature of the Râga in question and thereby produce the greatest aesthetic effect.

But even a glance at the above-mentioned figures shows that the idea of such a ' contrast ' had long been forgotten. Otherwise, Râmâmâtya and Sômanâth would not have given—as they actually gave—*one and the same* svara, as Graha, Amsa, and Nyâsa, to almost all of their Ragas.

1. Vide Mr. Fox Strangway's *Music of Hindostan*, p. 277,

2. Vide the same book p. 153. Footnote. 1.

It is true that these three terms formed part of Bharata's ten,[1] and Shârngadêv's thirteen,[2] criteria, whereby to determine the Jâtis, and that Venkatamakhi reiterated them in his *Chathurdandiprakâsikâ*, although his ten[3] did not fully tally with Bharata's ten. But, all the same, I agree with Mr. Bhâtkhande that all those criteria, including Graha, Amsa, and Nyâsa, have today become obsolete.[4]

I say 'including Graha, Amsa, and Nyâsa,' because even in the sixteenth century, there was a tendency to roll those three terms into one and give the same fundamental *Sa* to most of the then prevailing Râgas as their Grahas, Amsas, and Nyâsas. Much more, therefore, have they gone out of use, today, in favour of the fundamental *Sa*.[5]

1. ग्रहांशौ तारमन्द्रौ च न्यासोऽपन्यास एव च ।
अल्पत्वं च बहुत्वं च षाडवौडविते तथा ॥
इति दशविधजातिलक्षणम् । *Nâtya Sástra.*

Graha, Amsa, Thâra, Mandra, Nyâsa, Apanyâsa, Alpatva Bahutva, Shâdava, and Oudava—these *ten* are the Lakshanas of Jatis.

2. ग्रहांशतारमन्द्राश्च न्यासापन्यासकौ तथा ।
अपि सन्यासविन्यासौ बहुत्वं चाल्पता ततः ॥
एतान्यन्तरमार्गेण सह लक्षणाणि जातिषु ।
षाडवौडुविते कापीत्येवमाहुस्त्रयोदश ॥ *Sangitharatnákara*

There are *thirteen* Criteria, whereby to determine a Jâti: *Graha* (Beginning), *Amsa* (Jiva), *Thára* (top), *Mandra* (the lowest note), *Nyása* (End), *Apanyása* (End or stop in the middle), *Sanyása* (End of the first division of a song); *Vinyása* (End of the first line of the song), *Bahutva* (frequency), *Alpatva* (Infrequency) *Shâdava* (having 6 notes), *Oudava* (having 5 notes), and *Antharamárga* (the relation of Vadi with other notes.

3. ग्रहांशौ मन्द्रतारौ च न्यासापन्यासकौ तथा ।
अथ सन्यासविन्यासौ बहुत्वं चाल्पता तथा ।
लक्षणानि दशैतानि रागणां मुनयोऽब्रुवन् ॥—*Chathurdandiprakâsika*

The first *ten* of the footnote 2. *supra* are mentioned in this verse.

4. ग्रहन्यासापन्यासानां नियमाः सांप्रतं हि ते ।
यथायोग्यं नैव लक्ष्ये .... ॥—*Lakshyasangitha*

I do not see the present application of the rules of Graha, Nyâsa, Apanyâsa etc.

5. Vide Mr. Fox Strangway's *Music of Hindostan* p. 153, Footnote 1.

In the footnote 2 of page 73, mention was made of *Antharamârga*, which denoted the relation of Vâdi with other notes. This naturally takes us to the interpretation of a fresh set of terms, viz:—

2. VÂDI, SAMVÂDI, VIVÂDI, ANUVÂDI.

The text-book writers on music used to divide the svaras into four classes, viz, *Vâdi*, *Samvâdi*, *Vivâdi*, and *Anuvâdi*.[1] The 'Vâdi' was the predominant note in a Râga; and immense was its *prayôga* or application therein.[2] It was identified even with *Amsa*.[3] The svaras between which there was a distance of 9 or 13 srutis were called 'Samvâdis' to each other.[4] Dathila and Mathanga followed Bharata in the matter of sticking to 9 or 13 srutis. But, from the time of Shârngadêv down even to that of Venkatamakhi, 8 or 12 srutis were said to be the distance between the *Samvâdi* svaras.[5] This difference Kallinâth tried to reconcile by asking the reader to altogether omit the first svara[6] from the calculation and count the remaining notes. Sômanâth and Venkatamakhi followed suit in this respect. But none of them enunciated any principle whereby 'the first svara' was to be omitted. Hence I am disposed to hold to Bharata's position on the point. In modern phraseology, the distance between the two *samvâdi* svaras is the perfect fourth or fifth.

As for *Vivâdis*, Bharata said that there should be a distance of 20 srutis between them.[7] But Dathila and Mathanga spoke of

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1. Cf. चतुर्विधाः स्वारा वादी संवादी च विवाद्यपि ।
अनुवादी.. || *Sangithartanakara*
They may be called in English, sonant consonant, dissonant, and assonant notes respectively.

2. Cf. वादी तु प्रयोगे बहुलः स्वरः ।—*Ibid*

3. Cf. (1) तत्र यो यत्रांशः स तस्य वादी ।—*Nâtya Sâstra.*
(2) अंशो वादो च कथ्यते ।—*Sangithasamayasâra.*

4. Cf. ययोश्च नवकत्रयोदशश्रुत्यन्तरे तावन्योन्यं संवादिनौ— *Nâtya Sâstra.*

5. Cf. श्रुतयो द्वादशाष्टौ वा ययोरन्तरगोचराः ।
मिथः संवादिनौ......................|| *Sangitharatnakara.*

6. Cf. तेषु ययोः स्वरयोरन्तरगोचराः स्वाधारश्रुतीर्विहाय ।
मध्यवर्तिन्यः श्रुतयो द्वादशाष्टौ वा दृश्यन्ते ।—*Ibid.*

7. Cf. विवादिनस्तु ते येषां विंशतिस्वरमन्तरम् । Nâtya Sàsrta

a distance of only 2 srutis between *Vivâdi* svaras.[1] This difference could be reconciled; for, looked at from different points of view, both were virtually the same. But, be it noted, from the time of Shârngadev down to-day, the distance between the *Vivâdis* was said to be *one* sruti.[2] How 1 could be reconciled with 2 remains, yet, a puzzle.

Hence, perhaps, Ahobala cut the Gordian Knot by defining *Vivâdi*, not in terms of srutis, but as a svara which marred the beauty of a Raga[3] and thus appealed more to the llstener's ear than to anything else.

The Vâdi, Samvâdi, and Vivâdi thus established, the rest were called *Anuvâdis*.[4]

The ancients' itch for personification made them say the Vâdi was the king; Samvâdi, the minister; Vivâdi, the enemy; and Anuvâdi, the servant.[5]

Be all that what it might, we are now concerned with getting to know what part those four terms, *Vâdi*, *Samvâdi* *Vivâdi* and, *Anuvâdi* play in modern music.

Today 'Vâdi' has merged itself in the fundamental *Sa*; the theory of *varjya-svaras* has driven the 'Vivâdis' out of the field[6]; the *non-varjya-svaras* have taken the place of 'Anuvâdis'; while the principle of *Samvâditva* alone survives now in all its vigour, the essence of which is, as said above, the relation of the perfect fourth or fifth.[7]

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1. Cf. (1) द्व्यन्तरौ तु विवादिनौ ।—*Dathilam*
(2) द्व्यन्तरत्वाद्विवादित्वमुक्तम् ।—*Brihad Desi.*

2. Cf. एतेनैकश्रुत्यन्तरितौ परस्परं विवादिनाविति लक्षणं सूचितं भवति । *Kallinâth.*

3. Cf. रक्तिविच्छेदहेतुत्वं यस्मिन्रागे तु यस्य तु ।
तद्रागस्थस्वरैस्तस्य विवादित्वं भवेद्ध्रुवम् ||—*Sangithaparijatha.*

4. Cf. एवं वादिसंवादिविवादिषु स्थापितेषु शेषाः अनुवादिनः संज्ञकाः—*Natya Sastra.*

5. Cf. वादी राजा स्वरस्तस्य संवादी स्यादमात्यवत्
शत्रुर्विवादी तस्य स्यादनुवादी तु भृत्यवत् ||—*Sangithadarpana*

6. Cf. विवादी तु भवेद्वर्ज्यो रक्तिविच्छेदकारकः—*San[illegible]hasudhakara.*

7. We see the working of the principle of Samvaditva in Alapana and even in compositions. For example, the pallavi of *Sakkani Rajamargamu* begins with *Ri*; and the first svara of its annpallavi is *Dha*, the perfect fifth of *Ri*.

. To illustrate, the following groups, viz. *Sa-Ma* ; *Sa-Pa* ; *Ri-Dha* ; and *Ga-Ni* are all Samvâdis. And Venkatamakhi adds Sadharama *Ga* and Kaisiki *Ni* ; Anthara *Ga* and Kàkali *Ni* ; and Sudha Ri and Varâli (Prathi) *Ma* are also Samvâdis. But Sudha *Ma* and Sudha *Ni* alone are ***not*** Samvâdis, even though the distance between then is nine srutis. The reason seems to be that Sudha *Ni* is really Chathusruti *Dha* and that the relation between *Ma* and *Dha* is neither perfect fourth nor perfect fifth.

3. THÂNA, SUDHA-THÂNA, KOOTA-THÂNA, NASHTA, UDHISHTA.

All these are allied terms and may, therefore, be grouped together. Most of them have now become archaic and have, if at all, only academical interest.

Kallinâth explained the literal meaning of the term *Thâna* to be "that by which the svaras are expanded." [1] Venkatamakhi took the cue from Kallinâth and unambiguously defined the term to be "the permutations and combinations of the svaras." [2]

In this sense, 'Thâna' is said to have fallen into two divisions, viz. *Sudha-Thâna* and *Koota-Thâna*. There is almost a consensus of opinion, among the ancient authors, that the Sudha Thanas are but the Sudha Moorchans, only they are Shâdavas or Oudavas. [3]

I say 'almost,' because Mathanga created a confusion by drawing an incorrect contrast between the Moorchanas and the Thânas: "The Moorchanas took into account only the Arôhana and the Thânas, only the Avarôhana." [4] Sômanâth, however, pointed out the incorrectuess of Mathanga's view : "Inasmnch as the Sudha Moorchanas are the Sudha Thânas, the *Thânas* must

1. Cf. तन्यते (विस्तार्यते) इति तानः ।—*Sangitharatnâkara Commentary.*

2. Cf. स्वरविस्तारलक्षणम्—*Chathurdandiprakàsika*

3. Cf. तानाः स्युर्मूर्च्छनाः शुद्धाः षाडवौडवितीकृताः ।—*Sangitharatnâkara*

4. Cf. मूर्च्छनारोहक्रमेण तानोऽवरोहक्रमेण भवतीति भेदः ।—*Brihad Desi*

be deemed to have both Arohana and Avarohana, in spite of the fact that Mathanga would have Arôhana alone for the Thanas." [1]

In his *Sangithasudha*, Raghunâtha Naik followed the opinion of the majority and observed that the Sudha Thânas were 84 in number, that the ***regular*** order of ascent and descent in pitch with which the svaras proceeded was their charactsistic feature,[2] and that, while the Moorchana-connected Sudha Thânas were used in *Vedic* music, the Koota Thânas have been used in ***secular*** music.[3]

Koota-Thânas are defined to be the combinations of svaras containing ***irregular*** series of notes, sung at random. They are not, like Sudha Thânas, confined to the Shâdava or Oudava Group. They consist of svaras ranging from 1 to 7, which are permuted and combined in all possible ways. In fact, Koota Thânas are almost what we now call *Sarali-Varisais*.

The total number of the *Sampurna* Koota Thanas is 5040. And that of the *Asampurna* ones is as follows :—That of 6 svaras is 720, that of 5 svaras, 120 ; that of 4 svaras, 24 ; that of 3 svaras 6 ; that of 2 svaras, 2 ; and that of 1 svara only 1. When, among the numbers 1, 2, 3, 4, 5, 6, 7, each succeeding figure is multiplied by the preceding figure or figures, the several continued products

1. Cf. यद्यपि मूर्च्छना एव शुद्धास्तानाः स्युरित्युक्तेः तानेषु आरोहावरोहरूपत्वं प्रतीयते । तथापि मतंगमतेन आरोह एव तान इति ज्ञेयं । The reader will note that Sômanàth misquoted Mathanga. Or आरोह must be a slip of the pen for अवरोह.

2. Cf. आरोहणे चाप्यवरोहणे च स्वरक्रमेणैव हि शुद्धतानाः ।—*Sangithasudha.*

N. B. The Shâdava Sudha Thânas were 49 in number, 28 in the *Sa*-Grâma and 21 in the *Ma*-Grâma. The 28 of the *Sa*-Grâma Shâdava Thâras were made up of 7 with *Sa* omitted, 7 with *Ri* omitted, 7 will *Pa* omitted, and 7 with *Ni* omitted ; and the 21 of the *Ma*-Grâma Shâdava Thânas were made up of 7 with *Sa* omitted, 7 with *Ri* omitted, and 7 with *Ga* omitted. Similarly the Oudava Sudha Thânas were 35 in number, 21 in the *Sa*-Grâma and 14 in the Ma-Grâma. The 21 of the *Sa*-Grâma Oudava Thânas were made up of 7 with *Sa* and *Pa* omitted, 7 with *Ga* and *Ni* omitted, and 7 with *Ri* and *Pa* omitted ; and the 14 of the *Ma*-Grâma Oudava Thânas were made up of 7 with *Sa* and *Pa* omitted and 7 with *Ga* and *Ni* omitted. In all, the Sudha Thânas were (49+35=) 84 in number.

3. Cf. गानोपयुक्ताः खलु कूटतानाः संमूर्च्छनास्ते त्वथ शुद्धतानाः । औद्गात्रके कर्मणि चापि गाने प्रयोपयुक्ता इति शास्त्रसिद्धाः ॥—*Sangithasudha*

obtained indicate, in order, the total number of the Koota Thânas that can be formed out of the svaras, ranging from 1 to 7. For example,

For the seven svaras, the Koota Thânas are	$7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1 =$	5040
For the six svaras, the Koota Thânas are	$6 \times 5 \times 4 \times 3 \times 2 \times 1 =$	720
For the five svaras, the Koota Thânas are	$5 \times 4 \times 3 \times 2 \times 1 =$	120
For the four svaras, the Koota Thânas are	$4 \times 3 \times 2 \times 1 =$	24
For the three svasas, the Koota Thânas are	$3 \times 2 \times 1 =$	6
For the two svaras, the Koota Thanas are	$2 \times 1 =$	2
For the one svara, the Koota Thanas form only	$1 =$	1

For an elaborate *prasthâra* of all the kinds of Koota Thânas, the reader is referred to Appendix II of Shârangadêv's *Sangitharatnâkara*.

As for the method bv which the Koota Thânas are *prasthârafied* or expanded, Sômanâth chose to give us the following instructions :—

1. In any combination consisting of 1 to 7 svaras, choose any desired order or arrangement and write it on the first line.

2. For each succeeding line, take the svara on the upper line and write it below its succeeding svara.

3. Write nothing below the lowest of the svaras chosen.

4. If the svara to be written on the lower line is found among the succeeding ones on the upper line, choose instead that which is previous to it. If that svara also occurs on the upper line, choose that which is previous to to the previous one and so on.

5. To the right of the chosen svaras repeat the other succeeding svaras on the upper line and to the left of it, add the remaining svaras in the order originally adopted [1]

Lest he should be misunderstood, Sômanâth worked out his instructions and gave us a specimen of how to expand the Thânas. Here is that specimen :—

Let *Sa-Ri-Ga-Ma* be the first line. On the second line, nothing should be written below *Sa*, for it is the lowest of the svaras chosen. Below *Ri*, write *Sa*. Then, to the right of *Sa*, write Ga-Ma found on the upper line; and to the left of *Sa*, add tho only remaning *Ri*. Thus we get the second line, *Ri, Sa, Ga, Ma*.

On he third line, nothing should be written below *Ri*, for *Sa* is found to the right of *Ri* on the upper line and there is no svara previous to it. Nothing, again, should be written below *Sa*, for it is the lowest of the svaras chosen. Now, below *Ga* write *Ri*. Then, to the right of *Ga*, write Ma found on the upper line; and to the left of *Ga*, add the remaining *Sa* and *Ga*, in the order of the first line. Thus we get the third line *Sa, Ga, Ri, Ma*.

On the fourth line, nothing should be written below *Sa*, for it is the lowest of the svaras chosen. Nothing, again, should be written, in the first instance, below *Ga*; for *Ri* is found to the right of *Ga* on the upper line. Choose, therefore, *Sa* which is previous to *Ri* and write it below *Ga*. Then to the right of *Sa*, write Ri and Ma in the order of the first line; and to the left of *Sa*, add the remaining *Ga*. Thus we get the fourth line *Ga, Sa, Ri, Ma*.

On the fifth line, neither *Sa* nor *Ri* should be written below *Ga*, for the reason that they occur on the upper line; nor could any svara be written below *Sa* which is the lowest of the svaras chosen. Therefore, write *Sa* below *Ri*. Then to the right of *Sa* write *Ma*; and to the left of *Sa*, add the remaining *Ri*, and *Ga* in the order of the first line. Thus we get the fifth line *Ri, Ga, Sa, Ma*.

On the sixth line, *Sa* cannot be written below *Ri*, for it occurs on the upper line. So write *Ri* below *Ga*. Then to the right of *Ri*, add *Sa, Ma*; and to its left, the remaining *Ga*. Thus we get the sixth line *Ga, Ri, Sa, Ma*.

Continuing the process, we get six varieties ending in *Ga*, six varieties ending in *Ri*, and again six varieties ending in *Sa*. Here the *prasthâra* stops. Hence, the total number of Koota Thânas, formed out of four svaras, is 24.

NASHTA

'Nasnta' literally means *lost*; and it indicates the process whereby to discover the form of a 'lost' Thâna. *Nashta*, therefore, may be defined to be a *method of finding out the 'form' of a*

1. Cf. न्यस्य क्रमं यथेष्टं पूर्वः पूर्व [illegible] स्थाप्यः ।
पूर्वो यदुपरि स्यात्तत्पूर्वः [illegible]गाः ॥
मूलक्रमक्रमेण स्थाप्याः पृष्ठे[illegible] ततः शेषः ॥—*Râgavibôdha.*

given Koota-Thâna. To correctly understand ...
the following instructions should be noted :—

(1) Write the totals of the given Koota-Thâna.

(2) Subtract the number of the given Koota-Thâna from the last of the totals ; and also divide the remainder by the total preceding the last.

(3) Divide again, the remainder (of the division) by the immediately preceding total and continue this process of division, if need be.

(4) The several quotients thus obtained, indicate the svaras of the given Koota-Thâna.

(5) These svaras should be taken in the reverse order and should be calculated from the second svara in the natural order.

(6) If any remainder is indivisible, the svara which precedes the second should be taken.

(7) The svaras, once discovered, should not be taken up again but be omitted.

(8) If, in the very first subtraction, zero is the result ; then, inverse the natural order of the svaras taken.

The above-mentioned 'instructions' Sòmanâth chose to work out and give us a specimen of a problem and its solution.

Problem :—What, among the Koota-Thânas of five svaras, is the *form* of the 35th Koota-Thana ?

Solution:—The first five svaras, in the natural order, are *Sa—Ri—Ga—Ma—Pa.* The first five totals of the Koota-Thanas are 1, 2, 6, 24, 120.

Now, the number of the given Koota-Thâna is 35. To find out its *form*, we must first subtract 35 from 120 (the last of the totals). The remainder is 85. Divide then, this 85 by 24 (the total preceding the last). We get 3 as the quotient and 13 as the remainder.

Now, the 3rd svara from the second, in the natural order, is *Ma.* Hence *Ma* is the first of the svaras discovered ; but it is the last of the 35th Koota-Thâna.

Omitting *Ma*, there remain *Sa, Ri, Ga, Pa.* Now, divide the remainder 13 by 6 (the immediately preceding total); and we get 2 as the quotient and 1 as the remainder.

Now, the 2nd svara from the second ... is *Ga.* Hence *Ga* is the next svara discovered ; write it, therefore to the left of *Ma.*

Omitting *Ga, Ma*, there still remain *Sa, Ri, Pa.* Now, divide the second remainder 1 by *2* (the immediately preceding total); and we find that the second remainder is indivisible. Hence, in this case, the svara preceding the second, namely *Sa*, should be taken. Write, then, *Sa* to the left of *Ga, Ma.*

Omitting *Sa, Ga, Ma*, there now remain *Ri, Pa.* Now divide the above second remainder by 1 (the immediately preceding total) ; and we get 1 as the quotient and *zero* as the remainder.

Now, the 1st svara from the second in *Ri-Pa* is *Pa.* Write, therefore, *Pa* to the left of *Sa, Ga, Ma.*

Omitting *Pa, Sa, Ga, Ma*, there at last remains *Ri.* Write this *Ri* to the left of *Pa, Sa, Ga, Ma.*

Thus the fully-discovered *form* of the 35th Koota-Thâna of five svaras is *Ri-Pa-Sa-Ga-Ma.*

A Second Problem :—What, among the Koota-Thânas of five svaras, is the form of 120th Koota-Thâna ?

Solution thereto :—The first five svaras, in the natural order, are *Sa-Ri-Ga-Ma-Pa.* The first five totals of the Koota-Thânas are 1, 2, 6, 24, 120. Now, the number of the given Koota-Thâna is 120.

Subtract 120 from 120 (the last of the totals) ; and we get *zero* as the remainder.

Hence, inversing the natural order of the first five svaras, the form of the 120th Koota Thâna is *Pa-Ma-Ga-Ri-Sa.*

UDHISHTA.

'Udhishta' literally means *desired* or *wished-for* ; and it indicates the process whereby to discover the *number* of a given Koota-Thâna. *Udhishta*, therefore, may be defined to be a *method of finding out the 'number' of a given Koota-Thâna.* It is thus the converse of Nashta.

To correctly understand that 'method' the following instructions should be noted :—

(1) Write on the first line the given number of the svaras in their natural order.

(2) Write on the second line the given Koota Thâna.

(3) Write on the third line the totals of the Koota Thânas.

(4) Find out what rank, after the second svara, the last svara in the given Koota-Thâna occupies among the svaras written in the natural order.

(5) By that *rank*-number, multiply the last total but one and subtract the product from the very last total.

(6) Omit both the last svara in the given Koota-Thâna and also the corresponding svara in the natural order. Omit again the last total.

(7) If the last svara in the given Koota-Thâna comes before the second among the svaras in the natural order, that svara as well as the corresponding previons total should be omitted.

(8) Repeat the same process to the end; and the final remainder indicates the *number* of the given Koota-Thâna.

(9) If, during the process, the last svara in the given Koota-Thâna happens to be other than *Ri* and yet the second of the svaras written in their natural order; that last svara must be deemed to be the first from the second.

The above-mentioned 'instructions' Sômanâth chose to work out and give us a specimen of a problem and its solution.

Problem :—What, among the Koota-Thânas of five svaras, is the *number* of the Koota-Thâna *Ri-Pa-Sa-Ga-Ma*?

Solution :—Write on the first line the *five* given svaras in their natural order, *viz*, Sa-Ri-Ga-Ma-Pa. On the second line, write the given Koota-Thâna, *viz*, Ri-Pa-Sa-Ga-Ma. And on the third line, write the totals of the Koota Thânas, *viz* 1-2-6-24-120.

Now, the last svara in the given Koota-Thâna, viz, *Ma* is the *third* from *Ri* which is the second of the svaras written in the natural order. By 3, therefore, multiply 24, which is the last total but one. The produet is 72. Subtract this 72 from 120, which is the very last total. We get the remainder 48. Omit Ma and 120. There remain *Sa-Ri-Ga-Pa* in the natural order, *Ri-Pa-Sa-Ga* in the given Koota-Thâna, and 1-2-6-24 in the totals.

Now, the last svara in the remaining svaras of the given Koota-Thâna, *viz*. *Ga* is the *second* from *Ri* which is the second of the svaras written in the natural order. By 2, therefore, multiply 6 which is, in the remaining group, the last total but one. The product is 12. Subtract this 12 from 48, the previons remainder. We get 36 as the present remainder. Omit Ga and 24. There now remain *Sa-Ri-Pa* in the natural order, *Ri-Pa-Sa* in the given Koota-Thâna, and 1-2-6 in the totals.

Now, the last svara in the now-remaining svaras of the given Koota-Thâna is *Sa*. Since it precedes *Ri*, the second of the svaras written in the natural order, it should be omitted as well as the now-last total 6. There now remain *Ri-Pa* in the natural order, *Ri-Pa* in the given Koota-Thâna, and 1-2 in the totals.

Now, the last svara in the now-remaining svaras of the given Koota-Thâna is *Pa*, which happens to be the second of the svaras written in the natural order. Hence deem *Pa* to be the *first* from the second of the svaras written in the natural order. By 1, therefore, multiply 1, which is, in the now-remaining group, the last total but one. The product is 1. Subtract this 1 from 36 the next previons remainder. We get 35 as the now-present remainder.

Since *Ri* is the only svara that remains both in the series of the natural order and in the given Koota-Thâna, and since, therefore, the process of multiplication and division cannot be continued any further; 35 must be deemed to be the final remainder.

Hence 35 is the *number* of the given Koota-Thâna. In other words, the Koota-Thâna *Ri—Pa—Sa—Ga—Ma* is the 35th of the Koota-Thânas of five svaras.

The same pair of terms, viz, *Nashta* and *Udhishta*, Sômanâth made use of, even in connection with his 960 Mêlas. The method of finding out the *form* of a given Mêla is Nashta; and that of finding out the *number* of a given Mêla is Udhishta. To correctly understand both the methods, Sômanâth gave the following instructions :—

I. *NASHTA (RE MÊLAS)*

1. Have for reference the Fig. 25 of the present work.

2. Subtract, from the number of the given Mêla, one by one of the group-figures of the *same* variety; and write the starting line, beginning with the number of the group figure, obtained just where the subtraction stops.

3. If in the very beginning, the subtraction is not possible, commence the starting line with 1

4. Subtract, again, from the remainder obtained, one by one of the group-figures of the *preceding* variety, care being taken to see that those figures should (*a*) not belong to the first group (*b*) be below the corresponding figure written on the starting line and (*c*) also make a combination of their total numbers, with the figure already written on the starting line, possible.

5. The last remainder, obtained after subtracting one by one of the group-figures, should be such as its combination with the last figure in the starting line, when diminished by one, may produce a figure which is not equal to or less than the preceding one or which does not indicate only a variety of the same note as the preceding one.

Problem :—What, in connection with the prasthâra of three distinct svaras, is the *form* of 155th Mêla ?

Solution :—Here, the number of the given Mela is 155. Subtract, from 155, one by one of the group-figures of the same variety of three distinct notes, viz. the three figures 53, 53, 53 of the first group. E. g. 155–53=102; and, again, 102–53=49. At the *third* 53, the subtraction stops. Hence, begin the starting line with 3; and the whole of the starting line will read thus :—3—4—8.

Now, we have determined the first figure of the starting line to be 3. What figures should take the place of 4 and 8 ?

Subtract, again, from 49 (the remainder) one by one of the group-figures of the *preceding* variety, viz. 8, 8, 8, 8; 6, 6; 3, 3, 3. Care, however, should be taken to see that those figures should (*a*) not belong to the first group [1] (*b*) be below the corresponding figure (viz, 4) written on the starting line [2] and (*c*) also make a combination of their total number, with the figure already written on the starting line, possible.

Having omitted the first 8, subtract, from 49, only the first seven of the remaining group-figures, one by one; and we get 7 as the last remainder ... second figure of the given Mêla.

1. We have therefore avoided the figures 12, 12, 12.
2. We must therefore omit the first 8, the serial number of which is 4.

Subtract 1 from 7; and we get 6 as the remainder. Add this 6 to the third figure of the starting line—thus, 8+6=14. Hence 14 is the required third figure of the given Mêla.

Therefore, the form of 155th Mêla, in connection with the prasthâra of three distinct svaras, is 3-11-14.

II. *UDHISHTA* (*RE MÊLAS*)

Udhishta, again, is the converse of Nashta. It is the method of finding out the *number* of a given form of a particular Mêla. It is some what analogous to the later *Katapayâdi*-method. To correctly understand that ' method, ' the following instructions will be of use :—

(1) Write, on the first line, the form of the given Mêla.

(2) Write, on the second line, the starting line of the same variety.

(3) Find out the excess of the given Mêla over the starting line under the corresponding figures.

(4) Let the excess indicate the number of the group-figures of the correspondingly preceding columns as in the process of Nashta.

(5) Add all these figures.

(6) Add, to the total obtained, the remaining ones above the first figure indicated in the starting line.

(7) Add, at last, 1 to the total sum.

Problem :—Give, in connection with the prasthâra of three distinct svaras, the ' number ' of the Mêla which is of the form of 3-11-14.

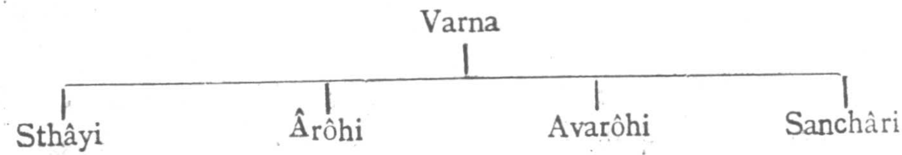
Solution :—Write on the first line, the form of the given Mêla, *viz.* 3-11-14. Write, on the second line, the starting line of the same varety, *viz.* 3-4-8. The excess of the given Mêla over the starting line under the second and fourth figures amounts to 7 and 6 respectively. 7 shows that 7 figures below the 4th serial number of the Fig. 26 of the present work in the second column thereof should be added thus 8+8+8+6+6+3+3=42. Again 6 shows that 6 figures below the 8th serial number of the Fig. 26

of the present work in the first column thereof should be added—1+1+1+1+1+1=6. Add these two figures; and we get (42+6 =) 48. To this 48, add the remaining figures, above the 3rd serial numbers of the Fig. 26 of the present work, in third column thereof—thus [(53+53)+48=] 154. Add, at last, 1 to the total sum 154; and we get 155.

Hence 155 is the number of the given Mêla.

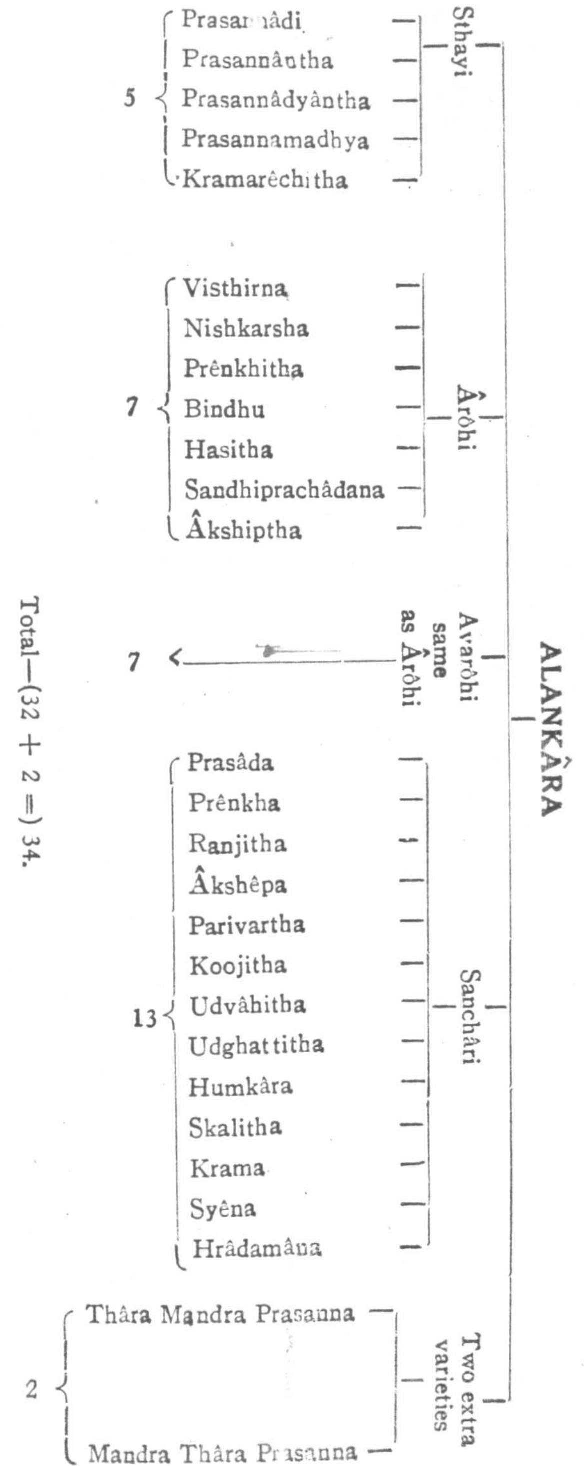
4. VARNA AND ALANKÂRA

Varna is the singing of svaras, while *Alankâra* is a peculiar or idiomatic grouping of the varnas. Their classifications may be shown thus:—



N. B. For examples, see the *Text*.

(FIG. 38)



Total—(32 + 2 =) 34.

N. B. For examples, see the *Text*

(FIG. 39)

• At this stage, mention must be made that, in his fifth Vivêka, Sômanâth enumerated so many as 20 methods of Vina-playing, prevalent in *Dési*-music, as well as two registers in which they were played. Those *methods* were calculated to bring out, in bold relief, the peculiar phrases and idioms, so to speak, of every one of his Râgas. Indeed, from verse 37 to verse 166 of Vivêka V of his *Râgavibôdha*, Sômanâth worked them out in full and, by employing suitable *signs* for each of them, gave us an inkling that even the Râga-Prasthâra is not wholly unamenable to Notation. So he rightly named his fifth Vivèka—रागरूपाणि, i.e Râga-Forms.[1]

Those 'methods', reduced in the following Tabular Form, are well worth our study.

1. I found, in the Connemara Library, Madras a small book entitled "Musical Compositions of Sômanâth critically edited with a table of Notations by R. Simon." This booklet reproduces the fifth Vivêka of Sômanâth's *Râgavibôdha*; and the head-phrase *Musical Compositions* is, I fear, very misleading, as it generally indicates significant 'Songs' and not Râga-Prasthâras which Sômanâth manipulated with Svara-Visthâras. The correct phrase is, therefore, *Râga-Forms*.

SÔMANÂTH'S 'METHODS' OF VINA PLAYING AND HIS 'SIGNS' THEREFOR

N. B. An explanation of the abbreviations used in Fig. 40

A = Above	H = Horizontal	R = By the right sid
B = Below	J = Jointed with a zero below	S = An S-Mark
C = Crescent	L = A Line	Z = A zero Mark
Ch. L = A chained line	Lo = A Lotus Mark	2Z's = Two connected zeros
E = An Elongated Zero	P = *Plus* a point within	

Number	Name	Sign	Description of the sign	Function
1	Prathihathi	स∞	2Z's, B	Sound by double Beat; 1st producing key *Sa*; 2nd oct *Sa* (Humkâra).
2	Âhathi	स॰	Z, B	Do by a single beat.
3	Anuhathi	स	L, J	Do
4	Ahathi	स⊙	Z, P, B	Do but by a Mend.
5	Peeda	सo	Z, R	Sound of double-Svara, 1st louder.
6	Dôlana	सs	S, V A	Sound by passing the fingers to and fro.
7	Vikarshana	सँ	S, H A	Dôlana only *to* but not *to and fro.*
8	Gamaka	सऽ	S, V B	Do but slow and 3 or 4 movements
9	Kampa	सं	L, V A	[illegible] Gamaka.
10	Gharshana	सं	L, H A	Sound of a Svara accompanied by its neighbours.
11	Mudra	स	L, H B	On sounding a Svara, the finger passes to its preceding one only to cover and stop it.
12	Sparsa	सॅ	C, A	Ahathi, but the finger passes to the preceding Svara and sounds it.
13	Naimnya	सु	C, B	Loud Sound by passing the finger between the frets.
	[illegible]	[illegible]	C, B	Sound of 8 Svaras in succession

Number	Name	Sign	Description of the sign	Function
15	Druthi	सरिग	Ch. L, B	A generic Name for Quick-playing.
16	Paratha	स ऽ	S, H B	Production of *Ri* by pressing the *Sa* fret.
17	Uchatha	ऽस ऽ	S, H A B	Production of *Ga* by pressing the *Sa* fret.
18	Nijatha (P)	स ऽ0	S, J	Paratha, slowly carried on
19	Nijatha (U)	ऽस ऽ0	S, A J	Uchatha, slowly carried on.
20	Sama	स0	E, V R	A Generic Name for Slow-Playing.
21	Mridu	0 स	E, V A	Lower Register.
22	Katina	स0	E, H A	Higher Register.
23	Padmâkara	स❀	Lo, R	Beginning or End.

(FIG 40)

Having, with the help of the *Signs* explained in Fig. 40, prasthârafied the fifty-one [1] Râgas, which he took up early in the fifth Vivêka of his *Râgavibôdha*, Sômanâth proceeded to mention as well as describe the various 'Deities,' pertaining to those Râgas. For instance, he expressed *Sankarâbharana* in terms of a deity, who is of white color and beautiful, who is ever fond of dancing; who wears a garland of lotuses round his neck, vibhôothi (ashes) on his forehead, and a blood-red garment all round his body. He felt at last that, while he could not, in the case of the sound-based Râga-Forms, exhaust all of them on account of their endless character, he was not, in the case of the deity-based Râga-Forms,

1. In the Preface to his *Music Composition of Sômanâth*, M. Simon wrongly said '50 Râgas'; for, he unknowingly omitted *Gouda* from his list. Further, compare एकपञ्चाशत रागाणां ।— Sômanâth's *Commentary*.

rently-formed Deities in different countries.

In his *Musical Modes of the Hindoos*, Sir William Jones made reference to Sômanâth's Râga-Forms, which he chose to call 'old Indian Airs,' and threw out a suggestion that the Svara-Visthâras, found in Vivêka V (Verses 37 to 166) of *Râgavibôdha* were closely connected with the wording of Jayadêva's *Gitagôvindam*. He went even to the extent of citing a specific example in support of his suggested view.

Here, I shall let Sir Jones himself speak :—" I selected the mode of *Vasantha*, because it was adopted by Jayadêva himself to the most beautiful of his odes and because the number of notes in Sôma (-nâth), compared with that of the syllables in the Sanskrit stanza, may lead us to guess that the strain itself was applied by the musician to the very words of the poet. The words are :—

ललितलवङ्गलतापरिशीलनकोमलमलयसमीरे
मधुकरनिकरकरम्बितकोकिलकूजितकुञ्जकुटीरे ।
विहरति हरिरिह सरस वसन्ते नृत्यति
युवतिजनेन समं सखि विरहिजनस्य दुरन्ते ॥

the meaning of which is as follows :—While the soft gale of Malaya wafts perfume from the beautiful clove-plant, and the recess of each flowery arbour sweetly resounds with the strains of the Kôkila, mingled with the murmurs of the honey-making swarms, Hari dances, O! lovely friend, with a company of damsels in this vernal season—a season full of delights but painful to separated lovers ".

Nor did Sir Jones leave the matter here. He proceeded to illustrate his views with the following Staff-Notation :—



(FIG. 41)

Let me first reduce the Staff Notation of Fig. 41 into our own Sargam Notation thus:—

ससरिग—मापम—मापम—गामम—नीपनि—निधधनि—सासा—
ललितल—वङ्गल—तापरि—शीलन—कोमल—मलयस—मीरे
ससमग—गरिसस—नीरिंनि—नीमध—माधनि—धाधनि—सासा—
मधुकर—निकरक—रम्बित—कोकिल—कूजित—कुञ्जकु—टीरे
संनिधप—मपमम—ममगग—रीसा—सांनिध—
विहरति—हरिरिह—सरसव—सन्ते—नृत्यति—
पमधप—गामध—पामम—पमगम—मागग—रीसा
युवतिज—नेनस—मंसखि—विरहिज—नस्दु—रन्ते

(FIG. 42)

and then, proceed to compare the latter (Fig. 42) with Sômanâth's Râga-Form in question.

Be it remembered that Sir William Jones selected the *mode* of Vasantha in which the prabandha of ललितलवङ्गलता was set. So, we must select the same Vasantha 'mode' and find out how Sômanâth prasthârafied it.

Here is Sômanâth's verse on the point :—

एष वसन्तः स0रिग0म0

धप0मप0मगमधमधनिधधनि सं स0 सं ।

सं मं गं गं रिं सं निसं0निधमध-

मधनिध0धनि सं सं सं0निधप0मप0 ॥ ४६ ॥

मगम0मगग रि स ॐ सं निधप-

मप0मंगम0धप मप0मगम0मगग रि स ॐ ।

(FIG. 43)

Comparing the figures 42 and 43 with each other, we find that the svaras of Sir William Jones and of Sômanâth, are a poles asunder. Hence the attempt to connect Sômanâth's Râga Forms with Jayadêva's *Gitagôvindam* must be given up as a matter of wild goose game.

I shall, in conclusion, estimate the nature of the *services* rendered by Sômanâth to the music world.

Whether in the matter of being agreeably brief; or of treating the subject under the four significant heads of *Svara, Vina, Méla,* and *Râga;* or of presenting to us only a four-stringed Vina; or of reducing the svara-system finally into twelve svaras; or of making reference to the Svayambhu-svaras; or of emphasising the importance of the Genus-species system of the Mèlas; or of straightaway mentioning the prevailing characteristics of the Râgas; or of even holding forth *Mukhâri* as the Sudha scale;—— in every one and all of these points, Sômanâth but faithfully followed Râmâmâtya.

There was, however, one point in which the former blew hot and cold with the latter.

That is to say, Sômanâth first broke loose *along with* Râmâmâtya, from Shârngadêv's 12 Vikritha-svaras and reduced those twelve into seven; but, later on, he broke loose *from* Râmâmâtya himself and leaned back on the ancient 12 Vikritha-svaras, aye, increased those twelve into fifteen and thereby out-Shârngadêved Shârngadêv!

Elsewhere[1], I said that, from the time of Sadasiva right down to that of Râmâmâtya, so many as 12 Vikritha-svaras were used only from the view-point of the three Grâmas of *Ga*, *Ma*, and *Sa*, and that, when the first two Grâmas of *Ga* and *Ma* were thrown into the background, by dint of the popularity of the comparatively modern *Sa*-Grâma, the theory of the 12 Vikritha-svaras was naturally thrown to the winds and that, again the first person that tolled the death-knell of the ancient 12 Vikritha-svaras and thereby heightened the importance of the *Sa*-Grâma was Râmâmâtya, Sômanâth's predecessor by half a century.

Inasmuch as the same *Sa*-Grâma alone held sway, even during the time of Sômanâth; what, I ask, is the fun of his clinging to the old, already-exploded theory of 12 Vikritha-svaras and of further increasing their number, as if in revenge?

Barring this kind of aberration, Sômanâth's merits were of a high order. His knowledge of Sanskrit was exact and extensive; while, his powerful style of writing attracted the attention of even Ahôbala and Bhâvabatta, ~~both~~ of whom delighted to quote him, in their respective works, not infrequently.

If Râmâmâtya set about to *reconcile* the conflict of the musical views with which he was confronted; Sômanâth served to *popularise* his predecessor's views and even to proselytize them. It was surely with this object that he commenced his work, though —as it grew in his hands—he was attacked with a fit of originality, which landed him in the Sahara of 960 Mêlas.

His statement[2]—

रागविबोधं विदधे विरोधरोधाय लक्ष्यलक्षणयोः ।

is found to be inconsistent with the nature of the contents of his work and must therefore be taken *cum grano salis*. In fact, there is almost nothing in *Râgavibôdha* which is not found in *Svaramélakalânidhi*—leave alone Sômanâth's fit of originality which, except in one case, landed him in a desert or a slippery ground.

1. Vide page. 38 of this Introduction.

2. I write *Râgavibôdha* with a view to reconcile the conflict of views between the science and the art of music.

The division of the work into four important heads (viz, *Svara*, *Vina*, *Mêla* and *Râga*); the reduction of the ancient 12 Vikritha-svaras into 7; the introduction of the four-stringed Vina; the preference of the classification of the Mêlas to merely cataloguing them and the straightaway mention of the characteristics of the prevailing Râgas—all these and more had been fully worked out by Râmâmâtya, whom Sômanâth merely followed, though, no doubt, in a powerful way. That the lists [1] of the Mêlas and the Râgas of both of then differed a little from each other does not detract from the force of my point that Sômanâth followed Râmâmâtya and popularised his views.

In my edition of *Svaramélakalânidhi*, I stated that a musical genius appeared, from time to time, to fill up the ever-widening gap between the science and the art of music and that Râmâmâtya was one such genius. I now supplement that statement by observing that, for every *planet* of such a musical genius, there will be ever so many *satellites* moving round the planet and sometimes posing as that planet itself.

Râmâmâtya was, doubtless, a planet; while, Sômanâth was only a satellite—but a big one like the moon.

Again, it is said that any reform, worth mentioning, has necessarily to pass through three stages (*viz*, Thought, Discussion, and Action), that, if a sage throws out to the world a big thought, his disciples discuss, agitate, and broadcast it, before the generality of the people proceeds to act thereon, and that, therefore, the thought-thrower, the discusser, the agitator, and the broadcaster are all equally important factors or agents in the matter of effectually effecting the reform in question.

If, therefore, Râmâmâtya was the thought-thrower in the music world; Sômanâth must be deemed to be the discusser, agitator, and broadcaster—all rolled into one. Hence, Râmâmâtya and Sômanâth must be deemed to be equally important factors or agents in the matter of effectually effecting the music-reform—

1. The *Lists* in each case, are only illustrative but not exhaustive. Look again, at the similarity of the descriptions of some of the Râgas occurring in both the works, as for instance, Saurashtra, Madhyamadi, Nagadhvani, Velavali, Padi, and Dhanyasi.

the one by *originating*, and the other by *propagating*, the views of the sixteenth century.

I must not omit to mention that in the prasthârafication of the Koota-Thânas and in the method of finding out their Nashtas and Udhishtas, Sômanâth was genuinely original and, so far, benefitted the music-world, in his own characteristic way.



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TEXT

॥ श्रीः ॥

श्रीसोमनाथविरचितः ।

रागविबोधः ।

प्रथमो विवेकः ।

श्रुतिस्वरादि ।

आर्यानन्दनिदानं गुरुं स्वराधाररागविषयमहम् ।
स्थानविशेषख्यातं गणपतिमतिसिद्धये वन्दे ॥ १ ॥

हेतुर्जगद्व्यवहृतेर्विराजयन्ती स्वयोगतो वीणाम् ।
जयति व्यापनशीला शब्दात्मब्रह्मशक्ति[illegible] ॥ २ ॥

सकलकलोपाख्यकुलः संख्यावान्मेङ्ग[illegible] ।
मुद्गलसूरेस्तनुजस्तनुधीरपि सोमनामा[illegible] ॥ ३ ॥

रागविबोधं विदधे विरोधरोधाय लक्ष्य[illegible] ।
प्राचां वाचां किंचित्सारं सारं समुद्[illegible] ॥ ४ ॥

पथ्[illegible]र्यैव [illegible]ां मम वाण्यां जय[illegible]ख्यास्पृक् ।
यद[illegible]द्वादभीष्टः सर्वेऽर्था अत्र लि[illegible] ॥

इति प्रस्तावना ।

गीतं द्वेधा मार्गो देशी मार्गः स यो विरिञ्च्याद्यैः ।
अन्विष्टो भरताद्यैः शंभोरग्रे प्रयुक्तोऽर्थ्यैः ॥ ६ ॥

देशे देशे रुच्या [illegible]जनहृद्रञ्जनं तु सा देशी ।
स तु लोकरुचिविकलितः प्रायो लक्ष्यात्र देशी तत् ॥ ७ ॥

इति गीतभेदौ ।

अत्र श्रुतिस्वरा[illegible] वीणाभेदाः स्वसंख्यया मेलाः ।
रागास्तद्रूपाणि च पञ्चविवेक्या क्रमाज्ज्ञेयाः ॥ ८ ॥

इति वस्तुसंग्रहः ।

पुरुषार्थसार्थसिद्ध्यै सिषेवयिषुरपि विरिञ्चिहरिगिरीशान् ।
नादमुपासीत सुधीर्यदिमे गदितास्तदात्मानः ॥ ९ ॥

आत्मेरयति विवक्षुश्चित्तं तद्देहवह्निमाहन्ति ।
स प्रेरयते दीप्त्या ब्रह्मग्रन्थिस्थितं मरुतम् ॥ १० ॥

ऊर्ध्वं विचरन्क्रमतो नाभिहृदयकण्ठमूर्धवक्त्रे सः ।
अतिसूक्ष्मादिकसंज्ञान्नादांस्तनुतेऽत्र गानार्हाः ॥ ११ ॥

इति नादः ।

हृत्कण्ठमूर्धना[illegible] क्रमादमी मन्द्रमध्यताराख्याः ।
द्विगुणा यथो[illegible] च श्रुतितां स्वरतां च वच्म्येषाम् ॥ १२ ॥

इति स्थानानि ।

हृदूर्ध्वनाडिका[illegible]द्वाविंशत्यणुतिरोगनाडीषु ।
तावन्तः श्रुति[illegible]ाः स्युर्नादाः परपरोच्चोच्चाः ॥ १३ ॥

एवं गळे च [illegible]भ्यः सप्त स्वराः श्रुतिभ्यः स्युः ।
स्वरता तेषु [illegible] मनः स्वतो रञ्जयन्तीति ॥ १४ ॥

इति श्रुतयः ।

[illegible]जर्षभगा[illegible] मध्यमपञ्चमकधैवतनिषादाः ।
[illegible]भिधा[illegible] सरिगमपधनीति संज्ञाऽन्या ॥ १५ ॥

इति स्वराः ।

तेषां श्रुतयः क्रमतो वेदा रामा दशौ तथाम्बुधयः ।
निगमा दहनाः पक्षावेवं द्वाविंशतिः सर्वाः ॥ १६ ॥

तुर्यायां सप्तम्यां तासु नवम्यां श्रुतौ त्रयोदश्याम् ।
सप्तदशीविंशीद्वाविंशीषु च ते स्फुटाः क्रमतः ॥ १७ ॥

पृथुवक्ष्यमाणवीणामेरौ स्थाप्याश्चतस्र इति तन्त्र्यः ।
मन्द्रतमध्वनिराद्या त्रयं क्रमोच्चस्वनं किंचित् ॥ १८ ॥

न्यस्याः सूक्ष्माः सार्योऽथ द्वाविंशतिरधश्चरमतन्त्र्याः ।
तन्त्री यथेयमुच्चोच्चतररवा किमपि तासु स्यात् ॥ १९ ॥

द्यतर्नैष्टोऽन्यरवः श्रुतय इति रवा इहान्त्यतन्त्र्यां सः ।
ऋषभस्तृतीयसार्यां गः पञ्चम्यां नवम्यां मः ॥ २० ॥

पस्तु त्रयोदशीस्थः षोडश्यष्टादशीस्थितौ च धनी ।
द्वाविंशीस्थः षड्जो द्विगुणसमः पूर्वषड्जेन ॥ २१ ॥

ध्वनिशुद्धिनिश्चयार्थं विकृतन्यर्थं च सश्चतुःश्रुतिकः ।
पुनरुक्त इति मतं मे श्रुतिस्वरावगमनाय लघु ॥ २२ ॥

इति शुद्धस्वराः ।

इति सप्तोक्ताः शुद्धा विकृतान्सप्तैव वच्मि सह नाम्ना ।
साधारणोऽन्तरश्च श्रुतिं श्रुती चैत्य गो मस्य ॥ २३ ॥

निः कैशिकी च काकल्यथ सस्यैकां भजंश्च तां ते द्वे ।
निगमा मृदुपरसमपाः समपतृतीयश्रुतिस्थित्या ॥ २४ ॥

द्वादश विकृतान्पूर्वे वदन्ति तत्र तु पृथक्पृथग्ध्वनितः ।
सप्तैव स्युर्भिन्ना न पञ्च यदिमे समध्वनयः ॥ २५ ॥

न पृथक् शुद्धसमाभ्यामच्युतसमकौ चतुःश्रुती च रिधौ ।
शुद्धरिधाभ्यां विकृतस्त्रिश्रुतिपादपि चतुःश्रुतिपः ॥ २६ ॥

भिन्नो न चतुःश्रुतिधो निःशंकमतेऽपि कूटपुनरुक्तौ ।
तल्लक्षणतो भेदेऽप्यमीषु पञ्चसु न लक्ष्ये भित् ॥ २७ ॥

नैकश्रुतयोऽप्येते श्रवणार्हाः स्वचरमश्रुतावेव ।
न त्वाद्यासु श्रुतिषु स्पष्टमिति विचित्रवीणातः ॥ २८ ॥

रिधयोः पञ्चश्रुतिगतेश्चतस्र इह पञ्च षट् तथा श्रुतयः ।
देशीरागेष्वभिवीक्ष्यन्ते षट् तास्तथा गमयोः ॥ २९ ॥

इति तेषु संभवन्ति त्रयोऽन्य एभ्यो विलक्षणा विकृताः ।
पञ्चश्रुतिः शुचेर्गात्साधारणगाच्च षट्श्रुतिकः ॥ ३० ॥

रिर्न पृथक् तादृग्धो नेः कैशिकिनश्च षट्श्रुतिर्गो मात् ।
किंतूक्तरिधगमानां व्यवहृतये पृथगिमाः संज्ञाः ॥ ३१ ॥

तीव्रश्चतुःश्रुतित्वे पञ्चश्रुतिकत्व एव तीव्रतरः ।
षट्श्रुतिकत्वे तीव्रतम इति परं ता यथायोगम् ॥ ॥ ३२ ॥

इति विकृतस्वराः ।

तदिति च शास्त्रविरोधि न वाद्याध्याये हि शार्ङ्गदेवेन ।
लक्ष्यस्थित्यै प्रोक्तं शास्त्रार्थस्यान्यथात्वमपि ॥ ३३ ॥

षट्श्रुतिकं मं पञ्चश्रुतिकौ च चतुःश्रुती रिधावगदत् ।
रागविवेकाध्यायव्याख्याने कल्लिनाथसूरिरपि ॥ ३४ ॥

ग्रामश्रुतिस्वरादेरनियम उक्तो हनूमताऽऽद्येन ।
देशीरागे येषां श्रुतिस्वरेत्यादिपद्येन ॥ ३५ ॥

इति लक्ष्यप्रधानः ।

ते मन्द्रमध्यतारस्थानस्थित्या त्रिधा पुनस्तेषाम् ।
वादी संवादी च विवाद्यनुवादीति भेदाः स्युः ॥ ३६ ॥

वादी स यः प्रयोगे बहुलो राजा ययोस्तु मध्ये स्युः ।
द्वादश वाऽष्टौ श्रुतयोऽमात्यौ संवादिनौ तौ स्तः ॥ ३७ ॥

एकश्रुत्यन्तरितौ विवादिनौ वैरिणौ मिथो भवतः ।
अनुवादिनस्तु शेषा भृत्या इत्थं यथार्थानि ते ॥ ३८ ॥

इति वादिप्रमुखाः ।

स्वरनिकरो ग्रामः स्यादाधारो मूर्च्छनाक्रमादीनाम् ।
षाड्जो माध्यम इति च द्वेधा स तयोः प्रधानत्वात् ॥ ३९ ॥

स्वान्त्यश्रुतावुपान्त्यश्रुतौ च सति पञ्चमे क्रमात्स स्यात् ।
किं तु विकारो देश्यां न पञ्चमे तदिह सः प्रथमः ॥ ४० ॥

धत्ते रिमयोरन्त्यादिमे श्रुती गो निरप्यमू धसयोः ।
धः पान्त्यां चेद्गान्धारग्रामः स्वर्गलोकेऽन्यः ॥ ४१ ॥

इति ग्रामाः ।

स्वरसप्तकस्य सक्रममारोहश्चावरोहणं यदिह ।
सा मूर्च्छना भिदोऽस्या उत्तरमन्द्रादिकाः स्युः ॥ ४२ ॥

मध्यस्थसादिराद्याऽधःस्थन्याद्यादिकाः पराः षट् च ।
क्रम आरोहणमेषां षाडवमिह षट्स्वरं किमपि ॥ ४३ ॥

इति मूर्च्छनाः ।

पञ्चस्वरं तथौडुवमथ शुद्धा एव मूर्च्छना यर्हि ।
षाडविताश्चौडुविताः शुद्धास्ताना नवाम्बुधयः ॥ ४४ ॥

पूर्णाश्चापूर्णाश्च व्युत्क्रमणोच्चारितस्वरा विविधाः ।
चेन्मूर्च्छनास्तु कूटास्तानाः संख्याऽथ पूर्णानाम् ॥ ४५ ॥

खनिगमखशरा एकैकस्वरविमुचां क्रमाच्च नखगिरयः ।
खार्का जिना रसा द्वौ भूरिति तत्तत्क्रमैर्युक्ताः ॥ ४६ ॥

एकादिकसप्तान्तेषूर्ध्वोर्ध्वाङ्केषु पूर्वपूर्वहते ।
परपर एकादिकसंख्या स्यात्प्रस्तारमथ कथये ॥ ४७ ॥

इति तानाः ।

न्यस्य क्रमं यथेष्टं पूर्वः पूर्वः परादधः स्थाप्यः ।
पूर्वो यद्युपरि स्यात्तत्तत्पूर्वः पुर उपरिगा ॥ ४८ ॥

मूलक्रमक्रमेण स्थाप्याः पृष्ठेऽस्य ये ततः शेषाः ।
अथ नष्टस्पष्टनमिह लेख्या इत्थं क्रमस्थाङ्काः ॥ ४९ ॥

इति तानप्रस्तारः ।

भूर्द्वावृतवः श्रुतिदृक् खेना नखगिरि खवेदखशराश्च ।
पात्यः क्रमान्तिमाङ्कात्प्रश्नाङ्कः शेषमाद्याद्यैः ॥ ५० ॥

भाज्यं यथार्हगुणितैस्तदनुगुणकगुणकतुल्यसंख्याकाः ।
मूलक्रमद्वितीयद्वितीयतोऽन्याद्यो ज्ञेयाः ॥ ५१ ॥

भागाभावे पूर्वो लब्धो लोप्यो मुहुः क्रमेऽङ्कश्च ।
शिष्टः प्रागथ कथयाम्युद्दिष्टमिह स्वरोऽन्त्यस्तु ॥ ५२ ॥

इति नष्टः ।

यावतिथः स्यान्मूलः क्रमद्वितीयात्तया हतः प्राच्यः ।
अङ्केष्वन्त्यात्पात्योऽथोद्दिष्टान्त्यो द्वयोर्लोप्यः ॥ ५३ ॥

अन्त्ये क्रमद्वितीयात्पूर्वे लोप्योऽङ्क आदिमस्तूष्णीम् ।
एवं भूयो भूयः शेषमिहोद्दिष्टसंख्या स्यात् ॥ ५४ ॥

इत्युद्दिष्टः ।

गानक्रिया स्वराणां या वर्णः स कथितश्चतुर्भेदः ।
स्थाय्यारोह्यवरोही संचारी चेत्यथ स्थायी ॥ ५५ ॥

स्थित्वा स्थित्वैकस्य प्रयोग आरोहणात्तथारोही ।
अवरोहात्त्ववरोही संचारी तद्विमिश्रणतः ॥ ५६ ॥

इति वर्णाः ।

सविशेषवर्णगुम्फोऽलंकारोऽत्र कथयामि तद्भेदान् ।
द्वात्रिंशतं तथा द्वौ प्रकरण इह हि परिभाषेयम् ॥ ५७ ॥

इत्यलंकाराः ।

मन्द्रः स यस्तु पूर्वः स्वर उक्तोऽसौ मृदुः प्रसन्नश्च ।
बिन्दुशिराः स तु लिप्यां तारो द्विगुणः स दं तश्च ॥ ५८ ॥

रेखामूर्धा लेखे प्लुतस्त्रिरुक्तेरथ प्रसन्नादिः ।
मन्द्रद्वयतस्तारे तद्विपरीतः प्रसन्नान्तः ॥ ५९ ॥

अन्वर्थकः प्रसन्नाद्यन्तस्तादृक् प्रसन्नमध्योऽपि ।
मृदुमध्यगो द्वितीयस्तृतीयतुर्यौ च तादृक्षौ ॥ ६० ॥

तद्वच्च पञ्चमाद्यं त्रितयं क्रमरेचितस्त्रिकल एवम् ।
स्थायिगता इति पञ्चाऽऽरोहिगतास्ते पुनः सप्त ॥ ६१ ॥

संसंसं ॥ इति प्रसन्नादिः ॥ १ ॥

संसंसं ॥ इति प्रसन्नान्तः ॥ २ ॥

संसंसं ॥ इति प्रसन्नाद्यन्तः ॥ ३ ॥

संसंसं॥ इति प्रसन्नमध्यः ॥ ४ ॥

(1) संरिसं
(2) संगमसं } इति क्रमरेचितः ॥ ५ ॥
(3) संपधनिसं

इति स्थायिगताः पञ्च ।

यत्रारोहेत्क्रमतः सविश्रमं सप्तभिः स्वरैर्दीर्घैः ।
विस्तीर्णोऽयं शीघ्रं द्विर्गदितैस्तैस्तु निष्कर्षः ॥ ६२ ॥

यत्रारोहेद् द्वौ द्वौ दोलितचरमं विहाय तु क्रमतः ।
पूर्वं पूर्वं प्रेङ्खित इति स बिन्दुर्यदारोहे ॥ ६३ ॥

क्रमतः प्लुतः सकृच्च प्लुतः सकृत्स्यात्प्लुतः सकृत्प्लुतकः ।
हसितो यत्रैकोत्तरवृद्धावृत्तिः स्वरारोहः ॥ ६४ ॥

संधिप्रच्छादनके त्रिस्वरकाद्या कला तथान्ये द्वे ।
स्वस्वप्राच्यान्त्यस्वरपूर्वं तद्वत्स आक्षिप्तः ॥ ६५ ॥

मध्यमहीनद्विद्विस्वरमाद्यकलान्तिमाद्रिं भवति ।
यत्र कलात्रयमेते पुनरवरोहिस्थिताः सप्त ॥ ६६ ॥

सा—री—गा—मा—पा—धा—नी ॥ इति विस्तीर्णः ॥ १ ॥

सस—रिरि—गग—मम—पप—धध—निनि ॥ इति निष्कर्षः ॥ २ ॥

सरी—रिगा—गमा—मपा—पधा—धनी ॥ इति प्रेङ्खितः ॥ ३ ॥

ससरि—गगगम—पपपध—निनिनि ॥ इति बिन्दुः ॥ ४ ॥

सा—रिरी—गगगा—ममममा—पपपपपा—
धधधधधधा—निनिनिनिनिनिनी— } इति ह्लसितः ॥ ५ ॥

सरिगा—गमपा—पधनी ॥ इति संधिप्रच्छादनः ॥ ६ ॥

सगा—मपा—पनी ॥ इति आक्षिप्तः ॥ ७ ॥

इत्यारोहिगताः सप्त ।

संचारिगास्त्रयोदश पूर्वः पूर्वः परस्य यदि भवति ।
आद्यन्तयोः प्रसादः स्यात्स प्रेङ्खः कला यस्य ॥ ६७ ॥

कुरुते गमनागमने द्विस्वरकाद्या कलास्तथैवान्याः ।
एकैकस्वरहान्या रञ्जित आदिमकलाद्यान्त्या ॥ ६८ ॥

द्विः प्रथमतृतीयद्वैतीयीकास्तद्वदुज्झितैकैकाः ।
आक्षेपे त्रिस्वरकाऽऽद्यकलाऽन्यकलाः परस्परग्रहणात् ॥ ६९ ॥

हित्वा पूर्वं पूर्वं समास्तयाऽथ परिवर्त आद्यकला ।
उक्ता द्वितीयमुक्ता त्रिस्वरका मुक्तमुक्ताद्याः ॥ ७० ॥

अन्यकलाः पूर्वसमा भवन्ति निष्कूजिते प्रसादस्य ।
सकलाः कलाः स्युराद्यात्तृतीयमेत्याद्यगानेन ॥ ७१ ॥

उद्वाहिते त्रयं प्राङ्मध्यगतश्चापराः कलास्त्यक्त्वा ।
पूर्वं पूर्वं तादृग्विधाः स्युरुद्घट्टिते त्वाद्यात् ॥ ७२ ॥

…त्वा स्वरद्वयं पञ्चमतश्चतुरःस्वरान्समवरोहेत् ।
…या कलैवमन्ये त्यागात्पूर्वस्य पूर्वस्य ॥ ७३ ॥

…आरे द्विस्वरका कलाऽऽदिमाऽन्त्यं विनाऽवरोहन्ती ।
…कोत्तरवृद्धस्वराः स्युरपराः कलास्तद्वत् ॥ ७४ ॥

…लिते चतुःस्वराद्या विपरीतान्तर्द्वया गतागतभृत् ।
…च्यमन्त्यत्यागाज्ज्ञेया इतराः कलास्तद्वत् ॥ ७५ ॥

…त्रिचतुःस्व…कलकाः प्रथमादिपुरःसराः क्रमे क्रमतः ।
…स्त्रिस्त्रः श्येनः संवादिद्वन्द्वतः क्रमतः ॥ ७६ ॥

…ह्रादमाने आद्यस्तृतीयकोऽथ द्वितीय आद्यश्च ।
…रुक्त्वैकैकं पुनरिति परमत एतेऽवरोहेऽपि ॥ ७७ ॥

सरिस—रिगरि—गमग—मपम—पधप—धनिध ॥ इति प्रसादः ॥ १ ॥

सरिरिस—रिगगरि—गममग—मपपम—पधधप—धनिनिध ॥ इति प्रेङ्खः ॥ २ ॥

सगरि, सगरिस—रिमग, रिमगरि—गपम, गपमग—
मधप, मधपम—पनिध, पनिधप ॥ } इति रञ्जितः ॥ ३ ॥

सरिगा—रिगमा—गमपा—मपधा—पधनी ॥ इति आक्षेपः ॥ ४ ॥

सगमा—रिमपा—गपधा—मधनी ॥ इति परिवर्तः ॥ ५ ॥

सरि, सगस—रिग, रिमरि—गम, गपग—
मप, मधम—पध, पनिप ॥ } इति कूजितः ॥ ६ ॥

सरिगरि—रिगमग—गमपम—मपधप—पधनिध ॥ इति उद्वाहितः ॥ ७ ॥

सरि, पमगरि—रिग, धपमग—गम, निधपम ॥ इति उद्घट्टितः ॥ ८ ॥

सरिस—सरिगरिस—सरिगमगरिस—
सरिगमपमगरिस—सरिगमपधपमगरिस—
सरिगमपधनिधपमगरिस ॥ } इति हुंकारः ॥ ९ ॥

सगरिम, मरिगस—रिमगप, पगमरि—
गपमध, धमपग—मधपनि, निपधम ॥ } इति स्खलितः ॥ १० ॥

सरि, सरिग, सरिगम—रिग, रिगम, रिगमप—
गम, गमप, गमपध—मप, मपध, मपधनि ॥ } इति क्रमः ॥ ११ ॥

सपा—रिधा—गनी—मसा ॥ इति श्येनः ॥ १२ ॥

सगरिस—रिमगरि—गपमग—मधपम—पनिधप ॥ इति ह्रादमानः ॥ १३ ॥

इति संचारिगास्त्रयोदश विधाः ।

द्वौ यावपरौ तत्र…ह्याद्यादष्टमस्वरावधिकम् ।
आद्यं यस्मिन्गायेत्ससतारमन्द्रप्रसन्नाख्यः ॥ ७८ ॥

आद्यत उत्क्रम्याष्टममवरोहः प्राक्तनस्य यत्र भवेत् ।
स्वरसप्तकस्य गदितः स मन्द्रतारप्रसन्नश्च ॥ ७९ ॥

संरिगमपधनिससं ॥ इति तारमन्द्रप्रसन्नः ॥ १ ॥

संसनिधपमगरिसं ॥ इति मन्द्रतारप्रसन्नः ॥ २ ॥

पूर्वैकैकत्यागात्तयोर्द्वितीयादिकाः कला ज्ञेयाः ।
त इति चतुस्त्रिंशदिह हि परं तु तेषामनन्तत्वम् ॥ ८० ॥

अलमेतेऽलंकारा रञ्जनलब्ध्यै स्वरावबोधाय ।
वर्णाङ्गव्यासाय च तदवश्यं पूर्वमभ्यस्याः ॥ ८१ ॥

स्वर आदिस्थो गीते ग्रहः प्रयोगबहुलोंऽश आदिष्टः ।
गीतिसमाप्तिविधायी न्यासः प्रतिरागमेते स्युः ॥ ८२ ॥

इति श्रीसोमनाथनिर्मिते रागविबोधे श्रुतिस्वरादेः
प्रथमो विवेकः समाप्तः ।

द्वितीयो विवेकः ।

वीणाः ।

रागविबोधनहेतोरिह मेला ये मयाभिधास्यन्ते ।
तदभिव्यक्तिनिदानं वीणाऽऽदौ वर्ण्यते रौद्री ॥ १ ॥

शंभुर्दण्डो गौरी तन्तुर्यस्या रमापतिः ककुभः ।
मा पत्रिका विरिञ्चिस्तुम्बं वागीश्वरी नाभिः ॥ २ ॥

महिपो दोरक इन्दुर्जीवोऽर्कः सारिकाश्च वीणा सा ।
अपि हरति दृष्टमात्रा देवमयत्वान्महापापम् ॥ ३ ॥

इति वीणांगानि ।

धर्मस्तयाश्वमेधे गानविधेर्ब्राह्मणाविति श्रुतितः ।
वीणाप्रियेण राज्ञार्प्यते द्रुतं वैणिकायार्थः ॥ ४ ॥

तस्माद्गायन्तमितिश्रुतेस्तया गायतः स्फुटः कामः ।
वीणावादनतत्त्वेति याज्ञवल्क्यस्मृतेर्मोक्षः ॥ ५ ॥

इति पुरुषार्थचतुष्टयसाधनमपि साधिका च सर्वाभ्यः ।
द्रुतकारिणी स्वरगतेः सारीभिर्मञ्जुलतमरवा ॥ ६ ॥

श्रुत्या स्मृत्या दृष्टां रुद्रेष्टां नारदादिभिर्जुष्टाम् ।
कलयन्त्वलयं वीणां सन्तः संतोषपोषार्थम् ॥ ७ ॥

इति वीणाप्रशंसा ।

सार्धैकादशमुष्टिर्दण्डः क्रियतेऽत्र तदुपरि च हित्वा ।
अङ्गुलपञ्चकमेकं रन्ध्रे तिर्यक्चलच्छिद्रः ॥ ८ ॥

ऊर्ध्वं तन्त्रीसुषिरवदपरं षष्ठेऽङ्गुले त्वचलशङ्कुः ।
तिर्यङ्मात्रं तस्मान्मेढक ऊर्ध्वोऽङ्गुलात्परतः ॥ ९ ॥

तुम्बं तदधोऽङ्गुलतोऽष्टाविंशत्यङ्गुलान्तरेणान्यत् ।
नाभिद्वयं सुवृत्तं सच्छिद्रं त्र्यङ्गुलोच्चततम् ॥ १० ॥

ककुभो द्व्यङ्गुलमुच्चश्चतुरङ्गुलदीर्घविपुलमसृणशिराः ।
वीणादण्डान्तर्गतदण्डोऽधः पक्ष उत्कीलः ॥ ११ ॥

मेरोरुच्चः किंचित्स्वदक्षिणतुरीयतन्त्रिकास्थाने ।
उच्चोच्चान्यत्त्रिच्छदः सचतुरयः पत्रमूर्धांशः ॥ १२ ॥

दृढवेणुजाणुर्जोऽथ सारिका मेरुककुभवद्विपुलाः ।
एकादशाङ्गुला लघुसारीदशकक्षमा पट्टी ॥ १३ ॥

तुम्बाग्रमनुगताग्रा बन्धार्थं दोरकादृढास्त्रिगुणाः ।
तुम्बादिबन्धनादि तु लोकात्स्याद्रुद्रवीणेति ॥ १४ ॥

इति रुद्रवीणालक्षणम् ।

उक्तात्र शुद्धमेलाथ मध्यमेलेति सा द्विविधा ।
पुनरेकैकं द्विविधा तत्राखिलरागमेलैका ॥ १५ ॥

अपरैकरागमेला तत्राऽऽद्या भेदयोरवान्तरयोः ।
स्थानत्रयेऽपि यत्राखिलरागार्हस्वराः सार्यः ॥ १६ ॥

सान्या यत्र यथार्हं रागव्यक्त्यै मुहुश्चलन्तीमाः ।
अथ शुद्धमेलवीणेह लक्ष्यमनु लक्ष्यते प्रथमा ॥ १७ ॥

इति वीणाविशेषाः ।

स्थाप्या मेरोरूर्ध्वं चतस्र इह तन्त्रिका मिथो विषमाः ।
दक्षिणपार्श्वे दण्डे तिस्रश्चतसृषु च वामाद्या ॥ १८ ॥

अनुमन्द्रषड्जसद्वैदनुमन्द्रे पं द्वितीयका तन्त्री ।
मन्द्रं सं च तृतीया चतुर्थिका मध्यमं मन्द्रम् ॥ १९ ॥

पार्श्वे तूपरिगाऽऽद्या मन्द्रं सं मध्यमा च मन्द्रं पम् ।
अन्त्या मध्यं षड्जं श्रुत्याख्यास्तिस्र एताः स्युः ॥ २० ॥

सति वा षड्जे श्रुतयो मन्द्रे मध्ये क्रमात्सकृद् द्विश्च ।
यद्वा षड्जे मन्द्रे मध्ये तारे तथा ताः स्युः ॥ २१ ॥

अनुमन्द्रषड्जतन्त्र्यां षट् सारीः स्थापयेद्यथा स्युरिमे ।
शुद्धरिशुद्धगसाधारणमृदुमशुचिमम्रदुपसंज्ञाः ॥ २२ ॥

अनुमन्द्रपस्य तन्त्र्यां स्युरिमे तास्वेव षट्सु सारीषु ।
शुद्धधशुद्धनिकैशिकिमृदुसशुचिसशुद्धरिषभाख्याः ॥ २३ ॥

शुद्धौ सरी इमौ न ग्राह्यौ तन्त्र्या तृतीयया जननात् ।
अनुमन्द्रसतन्त्रीवन्मन्द्रसतन्त्र्यां स्वरास्तेषु ॥ २४ ॥

त्याज्यौ शुद्धममृदुपाविमौ चतुर्थ्यां समुद्भवाद् भूयः ।
मन्द्रमतन्त्र्यां त्वित्थं सारीषु स्युः स्वरास्तासु ॥ २५ ॥

आद्याद्वितीययोः स्तो मृदुपोज्ज्वलपौ तृतीयिकां त्यक्त्वा ।
तुर्यायां शुद्धो धः शुद्धो निः स्याच्च पञ्चम्याम् ॥ २६ ॥

षष्ठ्यां च मृदुः षड्जः कैशिक्यर्थे परान्तरा सारी ।
मेरौ च प्रतिसारि स्वरस्थितिरियं प्रमाणं हि ॥ २७ ॥

इति शुद्धमेलवीणा ।

संवादिनां समाजो रञ्जनकारी भवेदिति न्यायात् ।
ध्वनितं निःशङ्कादिभिरिहापि संवादिसांनिध्यम् ॥ २८ ॥

सपसममुख्याः संवादिनः स्वरा एकसंश्रयाः प्रायः ।
श्रुतयो द्वादश वाऽष्टौ तेषामन्तर्यतः सन्ति ॥ २९ ॥

इति संवादित्वलक्षणम् ।

किं च स्वभुवः सपमा नियतश्रुतयोऽपि कल्पिता नो तु ।
वच्मि स्फुटमिह हेतुं सारीतन्त्र्योर्विना श्लेषम् ॥ ३० ॥

अपरस्तुरीयतन्त्र्यां द्वितीयसार्यूर्ध्वमनुरवोऽस्ति समः ।
तन्मन्द्रपः स्वयंभूर्मध्ये च समध्वनी स्वभुवौ ॥ ३१ ॥

अष्टम्येकादश्योः सार्योरूर्ध्वं समापरध्वनितः ।
तत्तैः समाः सपसमाः स्वयंभुवो मुक्ततन्त्रीजाः ॥ ३२ ॥

ये रिधरिम्निदुपमुख्यास्तन्मूलं स्थापिता यथाशास्त्रम् ।
तेऽपि स्वयंभुव इवाष्टम्यूर्ध्वं तिसृषु तन्त्रीषु ॥ ३३ ॥

पूर्ववदपराश्च रवात्पगपैस्तत्रोचितैः समात्क्रमतः ।
श्रुत्यैकयाऽधिकत्वं न्यूनत्वं वा न दोषाय ॥ ३४ ॥

अनुमन्द्रमन्द्रतारेष्विति स्थितिरपि स्वरस्वरूपविदाम् ।
स्वधिया मयेति गदितं तत्प्रामाण्यं निजानुभवात् ॥ ३५ ॥

इति स्वयंभुवः ।

अनुमन्द्रमन्द्रयोरिति ते द्वादश मेरुसारिकासूक्ताः ।
तन्मानतः स्वराणां सार्योऽत्र च मध्यताराणाम् ॥ ३६ ॥

स्थाप्याश्चतुर्दशान्येऽतितारषड्जार्थमपि परामाहुः ।
मध्यास्ताराश्च परं तेन ग्राह्यास्तुरीयतन्त्रीजाः ॥ ३७ ॥

अन्तरकाकल्यौ तीव्ररिधौ तीव्रतममध्यमश्चेति ।
पञ्च न किं द्वादशवत्सारीषूक्ता ब्रुवे तत्र ॥ ३८ ॥

साधरणादिसारीष्वपकर्षाद्धिक्रिता यदा श्रुतयः ।
पञ्च तदान्तरमुख्या इह स्युरिति ताः पृथङ् नोक्ताः ॥ ३९ ॥

केचन मध्यमतन्त्रीनिषादसार्यां प्रवेशतो ब्रुवते ।
कैशिकिकाकल्यावपि सार्यां मते तेषाम् ॥ ४० ॥

अत्रानुमन्द्रषड्जस्थाने [illegible]मध्यमोऽप्यस्ति ।
मध्यममृदुपौ तत्र ग्राह्यौ [illegible] पतन्त्र्यां ते ॥ ४१ ॥

ननु तनुवीणे तुल्ये गदिते [illegible]ऽत्र नादसंवादात् ।
मन्द्रादित्रयमर्हं तनुवत्तत्रानुमन्द्र इह ॥ ४२ ॥

नादोऽतिसूक्ष्मनामा नाभौ वदतीति शार्ङ्गदेवेन ।
सूचित इहानुमन्द्रो वीणार्होऽयं तदुक्तोऽत्र ॥ ४३ ॥

इति पुनरपि शुद्धमेलवीणा ।

अथ मध्यमेलवीणा लक्ष्यत इतरात्र चतसृषूर्ध्वासु ।
मेढकतस्तन्त्रीषु ज्ञेया त्वाद्यानुमन्द्रपगा ॥ ४४ ॥

मन्द्रसयुता द्वितीया तृतीयिका मन्द्रपञ्चमं दधती ।
तुर्या समध्यषड्जा तिस्रः श्रुतयस्तु पार्श्वस्थाः ॥ ४५ ॥

मन्द्रसमन्द्रपमध्यसयुक्ताः क्रमतः स्वरस्थितिः सैव ।
सारीषड्जे तेषु प्रामाण्यं पूर्ववर्त्कि तु ॥ ४६ ॥

पञ्चमतन्त्रीजसरी तदप्रयोज्यौ पुनः सतन्त्र्योर्यत् ।
तत्संख्याश्च न सार्योऽतितारगाः परमते शिष्टाः ॥ ४७ ॥

इयमपि भयुताऽन्यमते पञ्चमतन्त्रीषु पूर्ववच्छेषम् ।
त्याज्यौ मन्द्रसतन्त्र्याः शुद्धममृदुपौ मतन्त्र्यां यत् ॥ ४८ ॥

पूर्वास्तिस्रस्तन्त्रीर्विनात्र तन्त्र्यां तु मध्यषड्जस्य ।
त्रिस्थानस्वरसिद्ध्यै स्थाप्यन्ते सारिकाः कैश्चित् ॥ ४९ ॥

अतितारपञ्चमादा वामे पार्श्वे श्रुतिस्तु मन्द्रसयुक् ।
दक्षिणपार्श्वे मध्यसतारसयुक्ते श्रुती वास्याम् ॥ ५० ॥

तन्त्र्यां मध्यम एकेऽतितारमपि कृत्रिमोक्तितः प्राचाम् ।
किं त्वतिरोधे नादे न स्वरता रञ्जनाभावात् ॥ ५१ ॥

इति मध्यमेलवीणा ।

अन्येऽपि सन्ति भेदा अतिप्रसिद्धास्ततो नोक्ताः ।
सप्रामाण्यो भेदः परं त्वनुक्तोऽप्युपादेयः ॥ ५२ ॥

इति श्रीसोमनाथनिर्मिते रागविबोधे
द्वितीयो विवेकः समाप्तः ।

तृतीयो विवेकः

मेलाः

अथ कथ्यन्ते मेलाः क्रमरूपास्ते भवन्ति खरसाङ्काः ।
पञ्चदशभी रिगमधनिभेदैर्नियतश्रुतितया च ॥ १ ॥

तीव्ररितीव्रतररितीव्रतमरिसाधारणान्तरा मृदुमः ।
तीव्रतमगतीव्रतममम्रृदुपा धौ तीव्रतीव्रतरौ ॥ २ ॥

तीव्रतमधकैशिकिनौ काकल्यथ मृदुस इत्यमी क्रमतः ।
तीव्ररिमुखं त्रिभिद्रेर्भेदाः साधारणप्रमुखाः ॥ ३ ॥

गस्य मताश्चत्वारस्तीव्रतममुखौ मतौ मस्य ।
तीव्रधमुखाश्च धस्य त्रयस्त्रयः कैशिकिमुखा नेः ॥ ४ ॥

इति पञ्चदश रिगमधनिभेदाः ।

उक्ता मृदुमो गभिदा मृदुपो मभिदा च नेर्भिदा मृदुसः ।
पूर्वान्पञ्चदशभ्यः स्वरान्ब्रुवे भेदभेदकरान् ॥ ५ ॥

तीव्ररिमुखत्रयात्सः साधारणमुखचतुष्टयादृषभः ।
स्याद्गस्तीव्रतममममुखयुगलात्तीव्रधमुखत्रयतः ॥ ६ ॥

पूर्वं पञ्चम उक्तः कैशिक्यादेस्त्रि ाच्च धः शुचिवत् ।
एवं यथा तथैते भिद्भ्यः पूर्वं स्वरा नियताः ॥ ७ ॥

इति टीका ।

एकद्वित्रिचतुःपञ्चभिदास्तिथयोऽङ्ककरि च भूरसदृक् ।
गजगिरिगुणाश्च नृपदृक्क्रमतो मेला अभिधेन्दुः ॥ ८ ॥

इति मेलसंख्या ।

पञ्चदशैते भेदा एकाद्यङ्काभिधा ब्रुवेंऽशाङ्कान् ।
संख्याहेतूनेकाद्यद्व्याद्यप्रमुखमेलदिशः ॥ ९ ॥

एकभिदां पञ्चार्हा एकाङ्काः पञ्चदश ततो द्विभिदाम् ।
खयस्त्रिधा चतुर्धा इभा द्विधा षट् त्रिधा रामाः ॥ १० ॥

त्रिभिदां त्रिधाऽग्निबाणाः कुदृक् चतुर्धा नव द्विधा गदिताः।
त्रेधा चतुर्भिदां दृग् दिशश्चतुर्धा गजक्षितयः ॥ ११ ॥

पञ्चभिदां दृग्गिरयस्त्रिधेति यदि पूर्वसंख्योना ।
सस्थानैः स्वैरङ्कैस्तज्जनयेत्परपरांशाङ्कान् ॥ १२ ॥

इति मेलांशाङ्काः ।

एकश्चत्वारोऽष्टौ दश त्रयोदश च मूलपङ्क्तिः सा ।
न्यस्या प्रस्तारार्थं सैवैकैकाधिकाऽन्ते च ॥ १३ ॥

तिथ्यङ्कादा चाधोऽध उपान्त्ये सैकिताऽखिलाधःस्था ।
अग्रे मूलाङ्कवती पङ्क्तिरधः प्रागिवाधोऽधः ॥ १४ ॥

सैकोपान्त इति प्राग्वदुपान्त्ये द्वादशाङ्केऽधःस्था ।
अन्त्या तृतीय एकस्थाऽग्रे मूलाङ्कवत्येव ॥ १५ ॥

पूर्ववदखिलं भूयोऽधःस्थान्त्यतृतीयगे नवाङ्के तु ।
सैकान्त्यतुरीयेऽग्रे मूलाङ्कवती पुनः प्राग्वत् ॥ १६ ॥

सप्ताङ्केऽन्त्यात्तुर्येऽधःपङ्क्तिस्त्वन्त्यपञ्चमे सैका ।
शेषं पूर्ववदेवं प्रस्तारो द्व्यादिभेदानाम् ॥ १७ ॥

इति मेलप्रस्तारः ।

नष्टाङ्के स्वांशाङ्काः पात्या एकाद्यमुखदिशो लेख्या ।
पङ्क्तिः शेषभिद द्या मूलाख्या त्वन्यथैकाद्या ॥ १८ ॥

प्राच्यप्राच्यांशाङ्कैः शेषं शेषं सकृत्सकृद्ग्राज्यम् ।
दृष्टभिदोऽधोऽधःस्थैरप्रथमैर्लब्धयोग्यहैः ॥ १९ ॥

रक्ष्यं तथैव शेषं यथा तु तद्योगतोऽन्तिमे न भवेत्
समतोनता च पूर्वैणैकस्वरभेदताऽवसितौ ॥ २० ॥

क्रमतोऽन्त्यात्तुर्यादिषु लब्धं योज्यं चतुर्भिदादिभवैः ।
भागैऽशाङ्कैरन्ते च शेषपातं तथैकोनम् ॥ २१ ॥

इति नष्टः ।

यद्भेदाद्युद्दिष्टं तद्भेदाद्येव मूलमुल्लेख्यम् ।
एकाङ्कैर्यावद्भिर्मूलाद् वृद्धाभिदा अस्य ॥ २२ ॥

प्राच्यप्राच्यांशाङ्कास्तावन्तो नष्टवत्तु लभ्येरन् ।
शेषैः स्वांशाङ्कैः सह लब्धैक्ये सैकमुद्दिष्टम् ॥ २३ ॥

इति उद्दिष्टः ।

एकश्रुतिस्थभेदद्वयानिषुदिशस्त्यजेदिह तु मेलान् ।
क्रमसपुनरुक्तिकूटवदुक्तान्प्रस्तारसिद्ध्यर्थम् ॥ २४ ॥

इति त्यक्तमेलाः ।

संख्याप्रस्तारादि प्रोक्तमिति मया प्रसङ्गतः कुतुकात् ।
अनुपेक्ष्यं गुणगृह्यैः प्राचीनानुक्तमपि विबुधैः ॥ २५ ॥

इति ग्रन्थकर्तुः प्रार्थना ।

तेषु प्रसिद्धरागैर्विशेषितां विंशतिं ब्रुवे त्र्यधिकाम् ।
निर्भेद एक एकभिदौ द्वौ द्विभिदस्तु सप्तैव ॥ २६ ॥

चत्वारस्त्रिविभेदाश्चतुर्भिदोऽष्टौ च पञ्चभिद एकः ।
तत्तन्मेलेष्वधिकाधिकसंख्यास्तेऽथ रागांस्तान् ॥ २७ ॥

वच्मि मुखारी रेवादिगुप्तिरथ सामपूर्वकवराली ।
तोडीनादादिकरामक्रीभैरववसन्ताश्च ॥ २८ ॥

भैरव्याद्यवसन्ता मालवगौडोऽथ रीतिगौडश्च ।
आभीरनाटहम्मीरवराट्यः शुद्धरामक्रीः ॥ २९ ॥

श्रीरागः कल्याणः काम्बोदी मल्लवैरिसामन्तौ ।
कर्णाटो देशाक्षी शुद्धो नाटश्च सारङ्गः ॥ ३० ॥

इति रागा नामकरा मेलानां गुणदशामथ क्रमतः ।
तांस्तु मुखारीमेलप्रभृतीन्वक्ष्यामि लक्षणतः ॥ ३१ ॥

इति मेलानामुद्देशः ।

सन्ति मुखारीमेले शुद्धाः षड्जादयः स्वराः सप्त ।
स्यादेषाऽस्मान्मेलात्तुरुष्कतोड्यादिरागाश्च ॥ ३२ ॥

इति मुखारीमेलः ॥ १ ॥

मेलेऽथ रेवगुप्तेर्भवन्ति षट् सरिमपधनयः शुद्धाः ।
गोऽन्तरसंज्ञश्चास्माद्रागाः स्यू रेवगुप्त्याद्याः ॥ ३३ ॥

इति रेवगुप्तिमेलः ॥ २ ॥

सामवरालीमेले शुद्धाः सरिगमपधाश्च काकलिका ।
अस्मादियं वसन्तवराट्याद्याश्चापरे रागाः ॥ ३४ ॥

इति सामवरालीमेलः ॥ ३ ॥

तोडीमेले साधारणकैशिकिनौ च शुद्धसरिमपधाः ।
तोडीप्रमुखा रागा मेलात्प्रादुर्भवन्त्यस्मात् ॥ ३५ ॥

इति तोडीमेलः ॥ ४ ॥

नादादिमरामक्रीमेले साधारणश्च मृदुसः स्यात् ।
शुद्धा अपि सरिमपधा अस्मादेतन्मुखा रागाः ॥ ३६ ॥

इति नादरामक्रीमेलः ॥ ५ ॥

भैरवमेले शुद्धाः सरिमपधा अन्तरश्च कैशिकनिः ।
भैरवपौरविकाद्या रागा मेलादतस्तु स्युः ॥ ३७ ॥

इति भैरवमेलः ॥ ६ ॥

शुद्धा वसन्तमेले सरिमपधा अन्तरश्च काकलिका ।
अस्माद्वसन्तटक्कहिजेजाहिन्दोलमुख्याश्च ॥ ३८ ॥

इति वसन्तमेलः ॥ ७ ॥

मेले वसन्तभैरविकायाः शुद्धाः सरिमपधा मृदुमः ।
कैशिक्यपीयमस्मान्मारव्यथ मेलतोऽन्ये च ॥ ३९ ॥

इति वसन्तभैरवीमेलः ॥ ८ ॥

मालवगौडकमेले सरिमपधा एव पञ्च शुद्धाः स्युः ।
मृदुमध्यममृदुषड्जौ चास्मान्मेलाद्भवन्तीमे ॥ ४० ॥

मालवगौडो गौड्यौ पूर्वी पाडी च देवगान्धारः ।
गौडक्रिया कुरञ्जी बहुली रामक्रिया चापि ॥ ४१ ॥

पावक आसावरिका पञ्चमवङ्गालशुद्धललिताश्च ।
गुर्जरिकापरजाख्यौ विशुद्धगोडादिकाश्चान्ये ॥ ४२ ॥

इति मालवगौडमेलः ॥ ९ ॥

अथ रीतिगौडमेले पञ्च भवेयुः सरिगमपाः शुद्धाः ।
तीव्रतरधकैशिकिनौ चैतत्प्रमुखा भवन्त्यस्मात् ॥ ४३ ॥

इति रीतिगौडमेलः ॥ १० ॥

आभीरनाटमेले शुद्धसमपधाश्च तीव्रतररिषभः ।
साधारणमृदुसौ चेत्यतः स्युराभीरनाटाद्याः ॥ ४४ ॥

इति आभीरनाटमेलः ॥ ११ ॥

हम्मीरमेल उज्ज्वलसमपधतीव्रतररिमृदुममृदुसकाः ॥
हम्मीरविहङ्गडकेदारप्रमुखा अतो मेलात् ॥ ४५ ॥

इति हम्मीरमेलः ॥ १२ ॥

शुद्धवराटीमेले साधारणतीव्रतममृदुसाः स्युः ।
शुच्यथ सरिपधमस्माद्भवन्ति रागा वराट्याद्याः ॥ ४६ ॥

इति शुद्धवराटीमेलः ॥ १३ ॥

शुचिरामक्रीमेले मृदुमकतीव्रतममृदुसाः शुद्धम् ।
सरिपधमियमत्र ललितजैताश्रीत्रावणीदेश्यः ॥ ४७ ॥

इति शुद्धरामक्रीमेलः ॥ १४ ॥

श्रीरागमेलके रिस्तीव्रः साधारणोऽथ धस्तीव्रः ।
कैशिक्यपि शुचिसमपा मेलादस्माद्भवन्त्येते ॥ ४८ ॥
श्रीरागमालवश्रीधन्याश्यो भैरवी तथा धवला ।
सैन्धव्याद्याश्चान्ये देशविशेषैर्विभिन्नाख्याः ॥ ४९ ॥

इति श्रीरागमेलः ॥ १५ ॥

कल्याणस्य तु मेले शुचयः सपधा रिरस्ति तीव्रतरः ।
साधारणश्च मृदुपो मृदुसोऽस्मिन्नेव इतरे च ॥ ५० ॥

इति कल्याणमेलः ॥ १६ ॥

काम्बोदीमेले तीव्रतररिरन्तरकतीव्रतरधौ च ।
काकलिका शुचिसमपा अतश्च काम्बोददेवक्रि ॥ ५१ ॥

इति काम्बोदीमेलः ॥ १७ ॥

मल्लारिमेल उक्तास्तीव्रतररिमृदुमतीव्रतरधाश्च ।
मृदुसः शुद्धाः समपा अस्मादेते तु मल्लारिः ॥ ५२ ॥
नटयुक् स पूर्वगौडो भूपालीगोण्डशंकराभरणाः ।
नटनारायणनारायणगौडौ कोऽपि केदारः ॥ ५३ ॥
सालङ्कना टवेलावल्यावथ मध्यमादिरागश्च ।
सावेरी सौराष्ट्री जायन्तेऽन्येऽपि देशीस्थाः ॥ ५४ ॥

इति मल्लारिमेलः ॥ १८ ॥

सामन्तस्य हि मेले शुचिसमपास्तीव्रतमरिरन्तरकः ।
तीव्रतमधकाकल्यावसादेतन्मुखा रागाः ॥ ५५ ॥

इति सामन्तमेलः ॥ १९ ॥

कर्णाटगौडमेले शुचिसमपास्तीव्रतमरिमृदुमौ च ।
तीव्रधकैशिकिनौ स्युर्मेलादस्मादिमे रागाः ॥ ५६ ॥

कर्णाटगौडकोऽड्डाणो नागध्वनिविशुद्धवङ्गालौ ।
वर्णादिनाट इतरे तुरुष्कतोड्यादिकाश्च स्युः ॥ ५७ ॥

इति कर्णाटगौडमेलः ॥ २० ॥

देशाक्षीमेले शुचिसमपास्तीव्रतमरिस्तथा मृदुमः ।
तीव्रतरधमृदुसावत एषाऽन्ये चापि रागाः स्युः ॥ ५८ ॥

इति देशाक्षीमेलः ॥ २१ ॥

मेले ऽथ शुद्धनाट्याः शुचिसमपास्तीव्रतमरिमृदुमौ च ।
तीव्रतमधमृदुसमतो रागाः स्युः शुद्धनाटाद्याः ॥ ५९ ॥

इति शुद्धनाटमेलः ॥ २२ ॥

सारङ्गरागमेले तीव्रतररितीव्रतमगमृदुपाश्च ।
तीव्रतमधमृदुसौ शुचि सपमत एतन्मुखा रागाः ॥ ६० ॥

इति सारङ्गमेलः ॥ २३ ॥

इति श्रीसोमनाथनिर्मिते रागविबोधे तृतीयो
विवेकः समाप्तः ।

चतुर्थो विवेकः ।

रागाः ।

स्वरवर्णभूषितो यो ध्वनिभेदो रञ्जकः स राग इह ।
बहुविधसंख्याः प्राचां मतैरनेकैः प्रसिद्धा ये ॥ १ ॥

इति रागः ।

देशजनुषोऽप्रसिद्धास्तेऽब्धितरङ्गा इव त्वसंख्याताः ।
शुद्धच्छायालगसंकीर्णतया त्रिविधताऽस्त्येषाम् ॥ २ ॥

शुद्धो रञ्जनकारी स्वेन च्छायालगः पराश्रयतः ।
संकीर्णस्तूभयथा मतमुदितमुमापतेरेवम् ॥ ३ ॥

इति रागाणां शुद्धादित्रिविधता ।

येऽत्रालापालप्तिप्रबन्धयोग्यास्त उत्तमाः कथिताः ।
अपि तादृक्षा येऽल्पप्रचारिणो मध्यमास्ते स्युः ॥ ४ ॥

अपि बहुतरप्रचारास्तदयोग्यास्तेऽधमा इति त्वन्ये ।
इति रागाणामुत्तमादित्रिविधता ।

यद्यपि देशीरागा देशे देशेऽन्यवेलाख्याः ॥ ५ ॥
पूर्णौडुवषाडवतास्वंशन्यासग्रहेषु चानियताः ।

तदपि ग्रहादि पूर्णत्वादि च बहुमतजमनुसृत्य ॥ ६ ॥
मेले प्रसङ्गत इहोद्दिष्टानां लक्षणं ससंक्षेपम् ।

तेषां पूर्वं वक्ष्यामि गानवेलासमायुक्तम् ॥ ७ ॥
इति देशीरागास्तेषां च त्रिविधता ।

पूर्णा नित्यं गेया सांशन्यासग्रहा मुखारीयम् ।
पूर्णा तुरुष्कतोडी गांशादिः संगवे कम्प्रा ॥ ८ ॥

इति मुखारी तुरुष्कतोडी च ।

असपा तु रेवगुप्ती रिन्यासांशग्रहा भवेत्सायम् ।
सततं सामवराली सांशन्यासग्रहा पूर्णा ॥ ९ ॥

इति रेवगुप्तिः सामवराली च ।

गांशग्रहा किल वसन्तवराली सर्वदाऽरिपा सान्ता ।
गाद्यंशसान्तपूर्णा तोडी कम्प्राऽणुसंगवरुक् ॥ १० ॥

इति वसन्तवराली तोडी च ।

सांशन्यासग्रहका पूर्णोल्लसति निशि नादरामक्रीः ।
धांशग्रहसन्यासः संपूर्णो भैरवः प्रातः ॥ ११ ॥

इति नादरामक्रीर्भैरवश्च ।

सन्यासग्रहमांशा स्वल्परिपा पौरवी लसेत्प्रातः ।
सांशन्यासग्रहको वसन्त उषसि विलसेत्पूर्णः ॥ १२ ॥

इति पौरवी वसन्तश्च ।

गेयः पूर्णष्टक्कः सांशन्यासग्रहो दिनस्यान्ते ।
मांशग्रहसन्यासोऽखिलो हिजेजस्तु सायाह्ने ॥ १३ ॥

इति टक्को हिजेजश्च ।

हिन्दोलो रिपहीनो मांशः सान्तग्रहः सदोषसि वा ।
पोना वसन्तभैरव्युषसि तु सांशग्रहन्यासा ॥ १४ ॥

इति हिन्दोलो वसन्तभैरवी च ।

रिधहीना शाश्वतिकी सान्ता गांशग्रहा तु मारविका ।
मालवगौडः पूर्णः प्रदोषशोभोऽथ वा रहितः ॥ १५ ॥

गान्धारधैवताभ्यां निन्यासांशग्रहोऽथ वा सान्तः ।
गौड्यधगा सायाह्ने धंशा चैती च सान्तादिः ॥ १६ ॥

इति मारविकामालवगौडगौडीचैत्यः ।

पूर्वी पूर्णा सान्ता गांशा षड्जग्रहा च सायाह्ने ।
पाडी सायाह्नार्हा गोना सांशग्रहन्यासा ॥ १७ ॥

इति पूर्वी पाडी च ।

रिग्रहपांशः सान्तः सदाऽगनिर्देवगान्धारः ।
गौडक्रिया धरिक्ता सांशन्यासग्रहा प्रातः ॥ १८ ॥

इति देवगान्धारो गौडक्रिया च ।

गेया सदा कुरञ्जी धाल्पा सांशग्रहा च सन्यासा ।
अमनिरपराह्णगेया सांशन्यासग्रहा बहुली ॥ १९ ॥

इति कुरञ्जी बहुली च ।

संपूर्णा रामक्रीः सांशान्तादिः सदाऽपि गांशाद्या ।
गाद्यो धांशः सान्तो निविरहितः पावकः शश्वत् ॥ २० ॥

इति रामक्रीः पावकश्च ।

आसावरी प्रगेया माद्यांशा सान्तिमा सदा पूर्णा ।
पञ्चम ऋषभविहीनः पांशन्यासग्रहो ह्युषसि ॥ २१ ॥

इत्यासावरी पञ्चमश्च ।

बङ्गालः शाश्वतिकः पूर्णः सांशग्रहश्च सन्यासः ।
उषसि तु पूर्णाऽपा वा सांशान्त्याद्या शुचिर्ललिता ॥ २२ ॥

इति बङ्गालः शुद्धललिता च ।

गुर्जरिका रिन्यासग्रहांशका पवियुता प्रभाताहा ।
परजो न्यल्पो गांशग्रहधगकम्प्रः सदा सान्तः ॥ २३ ॥
इति गुर्जरिका परजश्च ।

न्यल्पः प्रदोषशाली शुचिगौडः पांशसादिसन्यासः ।
पूर्णस्तु रीतिगौडो न्यंशान्त्यादिश्च सायाह्ने ॥ २४ ॥
इति शुद्धगौडरीतिगौडौ ।

आभीर्यपि प्रदोषे पूर्णा गांशग्रहा च सन्यासा ।
गग्रहपांशः सन्यासो हम्मीरोऽल्पनी रात्रौ ॥ २५ ॥
इत्याभीरीहम्मीरश्च ।

न्यंशग्रहसन्यासोऽल्पधो लसेन्निशि विहङ्डः कम्प्रः
केदारोऽल्परिधो निशि सन्यासो गांशगग्रहकः ॥ २६ ॥
इति विहङ्डकेदारौ ।

शुद्धवराटी पूर्णा सांशान्ता रिग्रहा च मध्याह्ने ।
सांशाद्यन्तोऽह्नोऽन्तः कम्प्रमनिर्देशकृत्पूर्णः ॥ २७ ॥
इति शुद्धवराटी देशकारश्च ।

ललित उषसि संपूर्णो धांशः सान्तग्रहः पहीनो वा ।
सन्यासग्रहगांशाऽल्परिधा प्रातस्तु जैताश्रीः ॥ २८ ॥
इति ललितो जैताश्रीश्च ।

सन्यासरिग्रहांशा संपूर्णा त्रावणी तु सायाह्ने ।
रिग्रहरिन्यासांशा साल्पा देशी सदा गेया ॥ २९ ॥
इति त्रावणी देशी च ।

यंशग्रहः प्रदोषे श्रीरागो गतधगो न वा सान्तः
सग्रहसांशन्यासा मालाश्रीर्निग्रहांशा वा ॥ ३० ॥

पूर्णाऽथ वा रिधाल्पा गेयाऽऽदौ मङ्गलाय शाश्वतिकी ।
धन्याशिका रिधोना सांशन्यासग्रहा प्रातः ॥ ३१ ॥
इति श्रीरागमालाश्रीधन्याशिकाः ।

भैरव्यंशन्यासग्रहसा रिपमुद्रिता सदा पूर्णा ।
नित्यं पमुद्रिताऽरिधसांशन्यासग्रहा धवला ॥ ३२ ॥
इति भैरवो धवला च ।

सैन्धव्यगनिर्नित्यं सांशन्यासग्रहा लसद्गमका ।
साद्यन्तगांशपूर्णः प्रदोषगेयश्च कल्याणः ॥ ३३ ॥
इति सैन्धवी कल्याणश्च ।

पूर्णा सादिरनिर्वा काम्बोद्यंशान्तसा च सायाह्ने ।
अपराह्ने देवक्रीः सांशन्यासग्रहाऽपा वा ॥ ३४ ॥
इति काम्बोदी देवक्रीश्च ।

मल्लारिर्नटयुगपि स धांशान्तादिरगनिश्च संगवभाः ।
सान्तादिगांशपूर्णो मध्याह्ने पूर्वगौडः स्यात् ॥ ३५ ॥
इति मल्लारिनटमल्लारिपूर्वगौडाः ।

सन्यासग्रहगांशा मनिहीनोषःस्वतेह भूपाली ।
न्यल्पो मध्याह्नार्हो धांशन्यासग्रहो गोण्डः ॥ ३६ ॥
इति भूपाली गोण्डश्च ।

पूर्णः सांशन्यासः सग्रह उपसीह शंकराभरणः ।
सान्तादिमांशपूर्णो नटनारायण इने नमति ॥ ३७ ॥

इति शंकराभरणो नटनारायणश्च ।

नारायणगौड उषसि गांशन्यासग्रहस्तथा गतरिः ॥
न्यंशन्यासग्रहकः पूर्णो निश्येव केदारः ॥ ३८ ॥

इति नारायणगौडो द्वितीयकेदारश्च ।

सालङ्कनाट आढ्यः सांशन्याशग्रहस्तु सायाह्ने ।
धांशान्तादिः पूर्णाऽरिपाऽपि वेलावली व्युष्टे ॥ ३९ ॥

इति सालङ्कनाटो वेलावली च ।

अरिधो मांशन्यासग्रहः प्रगे मध्यमादिरुद्गेयः ।
असपा धांशन्यासग्रहा प्रभाते तु सावेरी ॥ ४० ॥

इति मध्यमादिः सावेरी च ।

सौराष्ट्री संपूर्णा सांशन्यासग्रहा च सायाह्ने ।
सामन्तः सायाह्ने सांशन्यासग्रहः पूर्णः ॥ ४१ ॥

इति सौराष्ट्री सामन्तश्च ।

कर्णाटो निशि पूर्णो निन्यासांशग्रहः कचिद्रिधमुक् ।
पूर्णोऽड्डाणः पाद्यो धांशः सन्यास उल्लसेद्रावौ ॥ ४२ ॥

इति कर्णाटोऽड्डाणश्च ।

नागध्वनिरिह पूर्णः सांशन्यासग्रहः सदा गेयः
शुद्धबङ्गालः पूर्णो मांशन्यासग्रहो व्युष्टे ॥ ४३ ॥

इति नागध्वनिः शुद्धबङ्गालश्च ।

पूर्णोऽथ वर्णनाटः सांशन्यासग्रहो निशा गेयः ।
कम्प्रा तुरुष्कतोडी निशि मांशान्तग्रहा पूर्णा ॥ ४४ ॥

इति वर्णनाटस्तुरुष्कतोडी च ।

(इराख वा)

गांशन्यासग्रहकाऽऽरोहे तु गतमनिरुषसि देशाक्षी ।
नाटः शुचिः प्रदोषे सांशन्यासग्रहः पूर्णः ॥ ४५ ॥

इति देशाक्षी शुद्धनाटश्च ।

संपूर्णः सारङ्गः सांशन्यासग्रहोऽपराह्णरुचिः ।

इति सारङ्गः

लक्षणसमास एवं दृष्ट्वा नानामतान्युक्तः ॥ ४६ ॥

मेलग्रहादिपूर्णत्वाधैक्येऽप्येषु वादनभिदा भित् ।
वर्ज्यस्वरोऽवरोहे द्रुतगीतो नेह रक्तिहरः ॥ ४७ ॥

इति श्रीसोमनाथनिर्मिते रागविबोधे ।

चतुर्थो विवेकः समाप्तः ॥

पञ्चमो विवेकः ।

रागरूपाणि

तेष्विति मेलक्रमतः समासतो लक्षितेष्वहं कतिचित् ।
तानुद्दिशामि कालक्रमतो व्यासेन लक्षयितुम् ॥ १ ॥

शंकरभूषणवेलावल्यौ भूपालिका शुचिर्ललिता ।
सवसन्तो हिन्दोलो विभासललितश्च जैताश्रीः ॥ २ ॥

धंन्याशीभैरवपौरविकास्तोडी तुरुष्कतोड्यन्या ।
भल्लारिर्नटपूर्वः स च गोण्डः पूर्वगौडश्च ॥ ३ ॥

देशीकारः शुद्धवराटी वहुली ततश्च सारङ्गः ।
नटनारायणदेवक्रियौ च सौराष्ट्रिका गौडी ॥ ४ ॥

चैत्तीपूर्वीत्रावणि काम्बोदी शुद्धनाट आभीरी ।
कल्याणः श्रीरागो मालवगौडोऽथ गौडश्च ॥ ५ ॥

कर्णाटाड्डाणौ वर्णनाटहम्मीरकौ च केदारः ।
सविहङ्गड इत्युष आद्यष्टसु कालेषु गातव्याः ॥ ६ ॥

इति कालक्रमतो रागाणामुद्देशः ।

शंकरभूषाद्या उषसि हि जैताश्रीमुखास्ततः प्रातः ।
संगव इह तोड्याद्या मध्याह्ने गोण्डकप्रमुखाः ॥ ७ ॥

अपराह्ले बहुलीतः प्रभृति च सायाह्नके तु सौराष्ट्र्याः ।
शुचिनाटतः प्रदोषे निशि कर्णाटात्सदा त्वेते ॥ ८ ॥

मालाश्रीर्धवलाऽथ मुखारी रामक्रिया सपावकका ।
सैन्धव्यासावरिका गान्धारो मारवी परजः ॥ ९ ॥

निजनिजकालेऽप्येते क्रमतो गेया अथ क्रमाद्विविधैः ।
आर्याच्छन्दोवद्धैर्लक्षय एतान्परं रूपैः ॥ १० ॥

इति रागाणां कालाः ।

सुस्वरवर्णविशेषं रूपं रागस्य बोधकं द्वेधा ।
नादात्म च देवमयं तत्क्रमतोऽनेकमेकं च ॥ ११ ॥

इति रूपस्य समान्यलक्षणम् ।

तत्र विविच्यत आद्यं लोकव्यवहारविश्रुतं पूर्वम् ।
अपि यस्य कस्यचिद्यत्पर्यायः स्वरसमूहस्य ॥ १२ ॥

आलापमूर्च्छनाश्रुतितानालंकारकूटतानाद्याः ।
तत्संकराश्च रूपैरग्रे ज्ञेयाः कश्चित्केऽपि ॥ १३ ॥

इति नादात्मरूपविशेषः ।

वादनभिदास्वनन्तास्वभिधास्ये विंशतिं स्फुटं देश्याम्
स्थाने च द्वे द्वाविंशत्या नाम्नां प्रकल्पितया ॥ १४ ॥

प्रत्यान्वपूर्वहतयः पीडादोलनविकर्षगमकानि ।
कम्पो घर्षणमुद्रे स्पर्शौ नैम्न्यप्लुतिद्रुतयः ॥ १५ ॥

परतोच्चताऽथ निजते शमसृदुकठिनानि विंशतिर्द्व्यधिका ।
वादनभेदपदानां वीणायां लक्षणं क्रमतः ॥ १६ ॥

इति वादनभेदानामुद्देशः ।

प्रतिहतिरन्तर्द्रुतमुच्छलनवतो हतियुगाद्गभीररवः ।
आहतिरन्यध्वनने हतिं विनाऽन्यस्वराश्रावः ॥ १७ ॥

इति प्रतिहतिराहतिश्च ।

अनुहतिरेकहतेः प्रतिहतिवत्सैव त्वहतिरघातात्स्यात् ।
पीडाऽऽपीड्य विमुक्तिर्दोलनमाकर्षणागमने ॥ १८ ॥

इत्यनुहत्यहति पीडादोलनानि ।

आकर्षणं विकर्षो दोलनमेव हि पुनः पुनर्यमकम् ।
स्पष्टः कम्पो घर्षणमेकहतिर्द्राक्स्वरान्तरकृत् ॥ १९ ॥

इति विकर्षगमककम्पघर्षणानि ।

मुद्रा परैकहननान्प्रदर्श्य पूर्वं पुनस्तदाच्छादः ।
आहतिरेव स्पर्शो द्रुतमुक्ता दृढहतिर्नैम्न्यम् ॥२० ॥

इति मुद्रा स्पर्शो नैम्न्यं च ।

प्लुतिरग्रस्वरघर्षो द्रुतिस्स्वरावादनं ततः परता ।
पूर्वेऽग्र्यस्याकर्षणमथोच्चता तत्तृतीयस्य ॥ २१ ॥

इति प्लुतिद्रुतिपरतोच्चताः ।

निजते तु तयोः पौर्व्यं क्वापि सघाते शमो विलम्बः स्यात् ।
मृद्विह मन्द्रं स्थानं कठिनं तारमथ संकेताः ॥ २२ ॥

इति निजते शमो मृदु कठिनं च ।

प्रत्यान्वपूर्वकहतिषु बिन्दू बिन्दुः स रेखया द्विगुणः ।।
सोऽधः सोऽग्रे शुद्धः पीडायां दोलने तु गुरः ॥ २३ ॥

ऊर्ध्वे उपरि स च तिर्यग्विकर्षे ऊर्ध्वे स गमक ऊर्ध्वोऽग्रे ।
कम्पे रेखोर्ध्वोर्ध्वे तिर्यक्सा घर्षणे शिरसि ॥ २४ ॥

नैम्न्ये सोऽधः सोऽग्रे प्लुत्यां स्वरशृङ्खला द्रुत्याम् ॥ २५ ॥

परतायां तु गुरुरधःस्थायी तिर्यक्स उच्चतायां तु ।
ऊर्ध्वाधोऽथ निजतयोः परतायां उच्चतायां वा ॥ २६ ॥

लम्बोर्ध्वबिन्दु चिह्नं लम्बो बिन्दुः शमे भवेत्पुरतः ।
उपरि स तूर्ध्वो मृद्विनि च कठिने तिर्यक्स ऊर्ध्वे स्यात् ॥ २७ ॥

इति संकेतेष्वेको द्वौ बहवो वा स्वरे स्युरेकस्मिन् ।
यत्रैकवादनं द्विस्तत्संकेतोऽपि तत्र द्विः ॥ २८ ॥

लम्बेन बिन्दुनोनाः शीर्षे मध्यस्वरा इह ज्ञेयाः ।
प्रारब्धरूपपूर्तौ पद्माकारश्च संकेतः ॥ २९ ॥

यथा—स । स । स । स । स॰ । स । स । सऽ । स । स । स ।

स । स । स । सरिग । स । स । स । स । स० । स । स । स ॥

इति त्रयोविंशति संकेताः ।

निजनिजमेले शुद्धास्तीव्रयाद्याश्च ये यथैव स्युः ।
सरिगमपधनीति पदैर्ज्ञेयास्ते लाघवायोक्तैः ॥ ३० ॥

इति शुद्धविकृतस्वराणां ज्ञापकचिह्नम् ।

रूपगसादिषु सह्यं सूत्रत्वादिह विभक्तिराहित्यम् ।
वादनसिद्ध्यै रचितं मयेति पूर्वैरनुक्तमपि ॥ ३१ ॥

इति पुनरपि ग्रन्थकर्तुः प्रार्थना ।

मध्यमिकाग्रोद्धरतः क्रमाज्जठरपृष्ठतश्च तर्जन्याः ।
वाद्योर्ध्वतन्त्र्यपि सह श्रुत्या पृष्ट्या कनिष्ठायाः ॥ ३२ ॥

स्थायादिष्विति नियतं यथेष्टमन्यत्र मध्यमोपजयोः ।
उदराभ्यां पृष्ठिभ्यां चतुर्द्रुतहतिस्तु कर्तव्याम् ॥ ३३ ॥

दक्षिणकरप्रचारो गदितो विस्तरभयादियानेव ।

इति दक्षिणकर प्रचारः ।

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अथ सव्यहस्तकृत्यं कथयाम्यूर्ध्वासु तन्त्रीषु ॥ ३४ ॥

मध्यमया चारोहः स्थाप्या पूर्वं च तर्जनी तूष्णीम् ।
उक्तभिदां सिद्ध्यै प्रायस्तर्जन्याऽवरोहस्तु ॥ ३५ ॥

काप्यारोहोऽपि तया ह्यङ्गुलिचालश्च शुद्धनाटादौ ।
मन्द्रानुमन्द्रयोः स्यात्परिभाषा वादनस्येति ॥ ३६ ॥

इति सव्यहस्तकृत्यम् ।

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अथ शंकराभरण इति

समगमरिग०रिस०० समगमरिग० गरिग ।

मप०सि ध [illegible] सिधंपमगम-

रिग०[illegible]गमप०सिधंपमगमरि ॥ ३७ ॥

ग०ग रि [illegible] ध०धंधपमगम-

रि ग०ग रिग०मपमंपगमम रिग०रिपग ।

म रि ग०सम रिग०रिस रि सरि०-

गरि स निस ध निस ध० पम० ध नि स ॥ ३८ ॥

ध निस॰ससरिगममप धं निसि-

रि रिसनिसध०पमगमरिग०रिस॰ ।

सरिगमपधनि सरि स धनि-

सरि सनिधनि सरिस निस धनिस ॥ ३९ ॥

रिसनिसधपमगमरिगम-

रिसनिसधनिसरिसनिसधनिसरि सनि ।

सधनिस॰ सन्त्यपराणि

प्रदर्शितं तदपि दिङ्मात्रम् ॥ ४० ॥

(२) वेलावली सरिग०धप०-

धधपमग०रिस॰स०रि ग प०म ग प०म ग म० ।

गरि०स॰स०रिग०प०म गप०ध स०-

निस०निधनिध०ध सनिध०पग०रिस॰ ॥ ४१ ॥

स०रिगप०मपध०पधप०म ग-

रिग०रिसस॰ससरिमपप०धधनिनिधप० ।

मग०रिस॰सरिग०धप धधप-

मगरिगग रि०स रिरिगग रिरि स॰ ॥ ४२ ॥

स गुगरिसरि० ध०स०स०निधप०-

धप स०स० (३) भूपालिका स०रिग ।

प०ध० स० स सधु ध प०पपग०ग-

रिरिरिगुगरिरि स स०सरिसध प० ॥ ४३ ॥

धु स०रिसुरिग००गपधु स सरि-

रि स रि ग ०रि स रि स ध ध प०पपधु प ग ग ।

रि०रिगु गरि रि ससरि ग गरि-

रि स स ग प गपध सधस रिस रि ॥ ४४ ॥

सगरिस (४) ललिता सरिगम-

पगरिगरि स नि० सरिगपमग रिगरिस ।

गमपगमधुनिस रिनिधम-

ग रिरिसनि० सरिगरिगपम० रिस ॥ ४५ ॥

(५) एष वसन्तः स०रिग०म०

धप०मप०मगमधमधनिधधनि स स०स ।

स म ग ग रिसनिस०निधमध-

मधनिध०ध नि स सस० निधप०मप० ॥ ४६ ॥

मगम०मग गरिसस निधप-

मप०मगम०धप० मप० मग०म० मग गरिस * ।

(६) हिन्दोलः सग सगम ध-

मधनिस० ग स ग निस ग०स निधध० ॥ ४७ ॥

मध मध निधधनि स०सनिध-

निध०मग०मग०स* स निधनिध०मग०मग०स * ।

सस गग मम धधनिनिस० स०-

निधनिध०मग० मग०स० गसगनि० स ॥ ४८ ॥

(७) ललितो विभासभेदो

ग०पधस० ग रिनिध०मग०रिस* ग०पधस० स ।

नि ध०म ग०रि स* स रि ग० सनि ध०-

ध धु नि सरिगग० ममगमगरि०ग ॥ ४९ ॥

ममगरिस* गम०ध० नि ध०निनि-

धपमग०रिस०स रि ग० सनि ध० धमनि ध म ।

ग रि स नि ध०ध धु नि सरिगग०-

ममगमगरि०गम ध० म ग ग०रि स* ॥ ५० ॥

इत्युषसि गातव्याः सप्त रागाः ।

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(१) जैताश्रीः सगरि स०गप०-

म म ग०रिस०पम०पग०रिस० पमगरि स०म ।

गरि स० ग०रिस* गगमपनिस०-

ग०रिस०नि०स स निधप०म०सनिधस ॥ ५१ ॥

निधप० म ०निधप० म ०गम०निध-

प०म गरिस*धनि०सगगम० गरिस* सगम ।

प० प प म० म प० प०म ग०रि स०स*-

ग०मपनि०ग० रिस० निस सनिधप०म ॥ ५२ ॥

गग०रिस० पनि०स* (२) धनाश्री-

गम पपु मगस० पपु अग स०सप० मप०पु ।

मगस* गसगमपनिपनिस-

सनिपमगस*गगमप०मपनिप ॥ ५३ ॥

नि सगु सनिपमगस* सगस-

गमपम पनिपनि स०ग स सनिसनि ग स ।

नि स गस निग सनिधस-

निपनिपसनिपमगमगपमगप ॥ ५४ ॥

मगपमगमगसप०पग०स-

ग सगस ग सनिप म ग सप० मपमपम ।

पमपमपनिपनि सग स ग-

स ग स गसगसनि प मगससप०* ॥ ५५ ॥

ग म प निसप०निस०ग म प म-

ग०रि सग रिनि०स०प०निसप०सनिपमगम ।

पमग०रिस*सपमपगमप-

मग०रिस०गरिनि०स०स०ग०निनिप०स* ॥ ५६ ॥

(३) भैरव एष ध० निसनि रि०-

स० ध० नि स०ध प म० म ध० निस०म ग० रि०स*सग० ।

मप मप ध०मपमग०रिरि०स*-

मधनिसि नि रि स स ध नि स ध म० प ॥ ५७ ॥

म ग ०मसध०पम० म ग ०मपम-

धपध मपम ध प म प म ग ० रि०स* ध ध०नि ।

स० म ग रिस निध धान० स रि ग-

रि स निधधनि स रिसनि सनि ध ध ॥ ५८ ॥

पम०म ग० मपध०मम ग० रि ०स*-

(४) पौरविकाऽथ सरि०मग रि ससरिस०नि ।

सगमगम०निधप ग म०मग-

मगरिस* सरिमगरि ससगमग ॥ ५९ ॥

म०म स स नि ध०प मम गम०ग-

रिस*सरिमगरि स सगमगम० म स सनि ।

ध धनि स नि ध०धधलनिध नि-

धम ग गगपमगमगरि स*सरि ॥ ६० ॥

स०गम०गरिगरिपपप म०ग-

रिस*स०गमप०निधप प०म०गरिस०ग०रिस* ।

इति प्रातर्गातव्याश्चत्वारो रागाः ।

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(१) तोडी तु ग०रि ग०रिस०सरि-

पम०ग०रिग०रिस०*सरि ग मपमनि ॥ ६१ ॥

निध प०मग०रिस* ग०रिग०रिस०-

नि०धनि० गरिस* सरि गम निधप०मग०रिस* ।

सरि ग सनि ध० धधनिसरिग-

गरि ग प निधप म ग रिग रि ग०स*रि० ॥ ६२ ॥

ग म निधपमग रिग०स*ध नि-

स० गरिसिनिधधनि स०रिनिधपमग०रि०स* ।

स०रि० गप म ग०मग०रिस*गप-

धध०सनिधप० म ग प०गप० धनि धनि धम ।

पनिप० म ग०प०गप०गध०प० म-

गप०गप० ग ०स०रि०ग०धपममपम ॥ १५२ ॥

ग०पमधपमग०रि सरि०स*ग-

पध स सनिध प०म ग०मपमप धपम०ध ।

प म ग०रि स०रिगरि०ग पध०ध-

प प ग० रिस०ग पध नि ध प ग०गरि ॥ १५३ ॥

स०सरि गप० म ग०म ग०रिस०*

( ) स्यादेवं पावको ग०ध [illegible] ०म०ग० म ।

[illegible]०प० ०म०ग०रि० गध०प०म० [illegible]रि-

[illegible] प मम म० गरि०स०धस०रि ग० रि०स* ॥ १५४ ॥

सस स ध प०प धसस रिगग-

ग०रि ग धधप० ग रि०स* (६) सैन्धवी होत्रम् ।

रिमपऽ०निध प म० ग रिऽ०रि०स*रि-

रिम प पधपनि ध प म०गरि*०स० ॥ १५५ ॥

ध प ध म पध स*रिरि०मम०प०

धध स स रिऽ०रिऽ० रि रि रि स० रिस सरि स ध प० ।

पधपनिध प म रिऽ० रिम पनि०-

ध प०म रि०रिसप नि०धप मरि०रिस* ॥ १५६ ॥

(७) आसावरी [illegible] रेन

ध० [illegible] ०रिस०रिमग रि०म०पधधपम [illegible]

पमग०रिस०स० [illegible] निध पम

पध०स* [illegible] स०सनिध प०म पध ॥ १५७ ॥

(२) पश्चात्तुरुष्कतोड्ये-

पा ग०रि सरि०स निस० निधनि०सनि० ॥ ६३ ॥

गरि०स* सरिगमप०म०निध०प०-

मपप०मग०रि०स नि स*पमगगरिसनि स* ।

सनि०ध०प०म०ग०रि०स नि ०स* सरि-

गमप०म०सनिनिधधपपमम ग ॥ ६४ ॥

गरि रिस सनिधनिसगरिरि-

सस*सरिगमप०मसनिध पपमगरि०सग ।

(३) मल्लारि ध सरि० प०पमरि०-

स*धसधसरि०मरिमपध०मपध० ॥ ६५ ॥

स०धरिस धप म रि सधपम-

पध०मपध०स*धसधसरिमपध०मपध० ।

पध०स०धरि स ध प मरि० ध०प-

धप धप धप धप धप मरिमप ॥ ६६ ॥

ध०मपध० स० ध ।र स ध प म रि-

सध०स*धध०सरि प म ध स स स नि नि नि नि ।

धपमपपमगगगरि०म प-

ध रि स स नि नि नि निधपमपम ग ॥ ६७ ॥

ग ग ग रि०म प ध नि धमपप-

म ग ग ग ग रि०मप रि प ग ग ग ग रि० सरि० ।

स०स ध प धमप ध रि स निध०-

स स*(४)मल्लारिर्नटादिस्तु ॥ ६८ ॥

सरि०पम०गरि० स*सरि०पम०ग-

रि०मपध० रि रि स० ध०प००म०प० ध० पमगमप० ।

प०मम० ग रि० स०रि०ध०सरि०स*-

सरि०पम० ग रि रि०म०मैप ध०० स ०निध प ॥ ६९ ॥

म०मप ध०० रि रि स० ध ०प०० म प ध०

पमगमप०पपम० ग रि० स ॐ पपपपमरि ।

ग रि म प० मप० म ग ग रि स०स॰-

रिमपधप०मप०मग रि सरि० ध०स० ॥ ७० ॥

प ध० म प ध०रिसरि० ध०ध धुस॰-

इति संगवे गातव्याश्चत्वारो रागाः ।

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(१) गोण्डस्तु रि०प म० पध०धपधनिपम०ग ।

रि० धसरि प मगरि०धसरिप-

मगरि स०सरि ग रि० स* मपध० स स ॥ ७१ ॥

नि सं रि ग रि०स०ध०रि० स०निधप०-

म प ध रि स०निधप० म पधस०निधप० म० प ।

ध०धपधनि प म ०गरि० धसरि-

पम०गरि स०सरि ग रि०स०धरि०स ध ॥ ७२ ॥

प०ध प ध०स*रिमपधपधप-

मगरि०स०मपधपमधपमगरि०म०धस ।

रि०रिपम ग रिस०रिगरिगरि०-

स०धसरि०प ध पधपधमम ग रि०स०रि ॥ ७३ ॥

गारगरिस॰ (२) पूर्वगौडः

पधस ग०मप०धनिधप०मग०मपधपम० ।

गरिसस*स सग०मप०स०निध-

पम०गमपधप०मग०रिसग०रिस॰ ॥ ७४ ॥

(३) देशीकार सगम०धप-

मम०ग०रिनि स॰सगम० धपध मपध०म०ग ।

रि०स॰ सगम०प०ध०म०प०पमप-

धनि० स० गरिनिधप धम०प० मपध ॥ ७५ ॥

नि०स०रिनिधपधम०प० सनिध-

पधम०प०गम०पसगम०निधम०गरिनि स* ।

प०ध०म०प०प मपधनिस ग रि-

निध०प०ध०म०प०पमपधनि सनिध ॥ ७६ ॥

प०ध०म०प०सनिधपध०मप०स-

ग म नि धमग०रि०नि००सरि ग धपमग०रिस ।

(४) शुद्धवराटी रिमरिम-

पध पधमपधनि०स०ग रिनिधप ॥ ७७ ॥

धध प म गरि०ग म निधनिध-

म ग रिनि स*ग म नि ध निधमग रिम ग रि ।

स*ग म निध प म ग०रिग०रिस०-

स०ग रि स नि प०नि०स*रिमरिमपध ॥ ७८ ॥

धम०पध नि सनिधपधम०प-

धनि०सग रिरि रि नि ध ध ध प म ग रि०पम ।

ग रि०गरि रि स नि० ग रिस०रि०स*-

इति मध्याह्ने गातव्याश्चत्वारो रागाः ।

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(१) बहुली सरिसरिगपग०पधस० ॥ ७९ ॥

सधपगरि०स*सरिसरिग०ध-

पग०पधस० सरि ग प ग रिस रिनि० स सध ।

पगपध ध प ग प रि ग स रि-

नि स सधपगपध ध ग रि ग स रि ॥ ८० ॥

नि०स सधपगपध स रि स रि-

नि० ससधपगपध ध स सधपगरिस*ल ।

रिगधपगरि ग प गरिसरि-

नि०स*गप०पपधध०ध रि०नि०ससध ॥ ८१ ॥

पगरिसप०गपगपसपग-

रिसरिसरिगपगपधस*ध०रि० सरिस ग ।

रि स रि स गरि सरि स गरिस-

रि सधपधधसधपगपगधप ॥ ८२ ॥

गरिपगरिगरिपगरि गरि-

पगरिगरिपगरिगरिसरिनि स०स सु स* ।

(२) सारङ्गः स0रिग0पमग0-

रिस* स0रिग0धपमम0रिस* स0रिग0 ॥ ८३ ॥

धपधग0धपमग0गपध0स0-

निधस0धधप0ध सधपमग0रिस0स0धप0 ।

धपमग0ग प ध0सनि ध रि0 स*-

सरि सरि प0धप0धधपमगरि0स ॥ ८४ ॥

स0सरिप0पमपधनि0 रि सरि0-

स0नि0ध0प0 पमप0ध0स0नि0ध0प0पमप0ध0नि0 ।

ध0प0 म प0प म ग रि ग0रिम0प0-

म0 नि0धप0मगरि0सरिस0धपमग ॥ ८५ ॥

रि0स*(३)नटनारायण इति

स0रि0 ग0पमग रि0स*स0रि0 ग0धपमग रि0स0 ।

सप[illegible]पमग0म प प ध प म0-

गरि0रि0गमगरिस0सरि0रि[illegible] ॥ ८६ ॥

ग रि0स स नि0सरिरि म ग रि0[illegible]-

प0 नि0सरिम ग0 धपम[illegible]0स0सरि0रि0रि0 [illegible] ।

प0ध0म0ध प0स*[illegible]प0ध0रिस-

निधप0म0ग ध[illegible]मगरि0स0 पनि0स* ॥ ८७ ॥

म प स0 सरि रि0 निधपमम ग-

ग पपमग रि0स0*नि0सरिमगरि0स*ससरि ।

रि गग पप धधपमग0मप-

धप मगरि0स0सरि0 0पम ग रि0रि स* ॥ ८८ ॥

(४) देवक्रीः सपमपगम0-

रि0स*सपमपगम0मधमधनि0 स0रि रि स ।

सधनिसध0पमप0ग0मरि0स*-

ससरिगमपधनि सनिसगनिस ॥ ८९ ॥

निसनि सरि स[illegible]धनिसध-

पमपग[illegible]0स* स0

[illegible]राह्णे गातव्याश्चत्वारो रागाः ।

———

म ग ग०प म ग०रिग०रिस०सस०-

नि ध०नि०धसस॥गमपधस० ग गरि ॥ ९६ ॥

स० स स स सनिधपमग०गम-

पधनिध०प पपधधनिधधसनि ध प० म० ।

ग म प प म ग०गगपम ग०रि-

गरिस*म प स० ग गरि स०रिस० स स ॥ ९७ ॥

निधपम गमपधनिध पध-

स० स सनिधपमग० ग गपमग०रिगरिस०* ।

स०पम०ससग०मपधस० स स -

नि धपमग ध प म गपम०गरिम ॥ ९८ ॥

मं ग रि ग०रि०स* सरिसरिगग-

पमनिधप मं गमगपम गमगरिगस० * ।

स ग०मपमग० ग ग पम गरि-

गरिस* (५) त्रावणचथ रिमपध ॥ ९९ ॥

नि सनिधपधप म ग०रि०रिम-

प निस०रिनिधम ग रि०स* रि०धप म गरि०स* ।

(६) काम्बोदी धसरि ममम-

गरिगगरिरि रि० सध पऽ०ध०स स*म ॥ १०० ॥

प ध स०स रि म रिस०सधपम०-

ध०प म०गरि सध०स रि म ग रि०पम ग रि स* ।

इति सायाह्ने गातव्याः षड्रागाः ।

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(१) शुद्धो नाटो गगऽ०मप०-

मपपमरिस०रि ग मरि० सनिऽ०स०स० ॥ १०१ ॥

प मरि०स०रिग मं०रि० सनिऽ०स०स-

पमपम०रि०स०रि ग मरि० सनि०ऽ० स०मम रि०स० ।

रि ग मरि0 सनिऽ0रिसनि0रिस0नि-

प0निऽ0स0 नि प0मप0 नि प0प0निऽ0स0सुसु ॥ १०२ ॥

ससुरिगमपधनि सनिसनि-

सनिसनिपमपमपमपमपमपमरि ।

गमरिसनिऽ0स* स सुसु* दिगि-

(२) त्याभीरी तु ग0मपधप0म ग0 ॥ १०३ ॥

रि0 स निऽ0स*ग0मपनिऽ0स0 ग0रि स-

निऽ0स0 स सनिधपमग0मपम प ध प मग0 ।

रि स निऽ0स0धप0म ग रि सनिऽ0स*-

गऽ0म0पनिऽ0स0 गम ग गरि रिसनिऽ0स0 ॥ १०४ ॥

रि निनिऽ0ध स नि0धपमगऽ0म-

पनिध0प म गऽ0मपम प धपम म गऽ0मप ।

मप ध प म गऽ0ग रि स निऽ0स0स *

(३) कल्याणः सगमप0 म 0गरिस* ॥ १०५ ॥

ग0पमगपमगरिस0 मगरि-

सरि ग0गग0मम0 गमगरि0 ग0म मगरिस ।

नि धनि0 धपधु0स* सरिस ग ग0-

रिसरि0स*ग0म प नि00रि रि सनि0निध ॥ १०६ ॥

पमग0रिस* ससुगमप0म ग0-

म ध0प0म ग मगरि0 मगप0 मगरिस0पप ।

मगमगरि0 मगप0 मगरिस0-

पधरिसनि0ध0नि0स*स0निरि स नि ध ॥ १०७ ॥

प म ग रिस0सगमनिधनिनि-

ध प मग0रिस*सरि ग प0पधु0पधप म प00 ।

गरिस*सरिग0धप स0 रिस-

रिसग रि0स* ससुरिगमपधनिध0 ॥ १०८ ॥

धनि०० गरिस रिसनि० स सनिध-

प०मग०ग०रिसरि०स*सरिगमप०पध०सरि ।

स ग गरि सरि स नि ध प०प ध०-

रिस रि स नि ध प०प ध०निपधप०म ॥ १०९ ॥

ग०ग०रिसरि०स०सनिध०प ध०स*

(४) श्रीरागस्तु रिमप नि स निधपमग ।

रि०मप०रि०पमगरि०मग०रि०स*

रिरि०मम०पप०निनि०स०निसरिरि० प ॥ ११० ॥

म ग रि०म ग रि०रि० स स रि स रि-

निसनि रिसनिधपमगरि०रिमप०नि० स० रि ।

ग रिसनिधपमगरि० रिमप०-

नि स निधपमगरि० रिमप०नि ध प ॥ १११ ॥

पनिधपमगरि मप०स०निध-

पमगरि०मप०रि०मगरि०मगरि०रि०स*रि ।

मरिमप०निपनिस०प०रि स रि-

स रिसरि सरि सनिप मरिमरिम ॥ ११२ ॥

पनिपनिस० सस स*नि स रि नि-

स रि पमप ध पप म रिरि स नि स०रिस ।

नि प मनि०स*रि म प०नि ससनि-

धपमम०रिरिस नि प०पमप०नि०स* ॥ ११३ ॥

रिमपधधधनि स निनिधध-

पपमपमरि०प ध प मरि रि०रिमप नि०स ।

रि० प ध पपपमगरि० मरि० स-

स निधपमरि०पमग रि०पमगरि० ॥ ११४ ॥

मगरि० रि०स नि०स०*रिमपध०ध-

पधम०पधधपधम-पपम प प म प म ।

पमगरिपमगरिरिमपनिऽ०

सरि० रि स नि धप मपम रि० पधप ॥ ११५ ॥

मगरिरि स निऽ० ससप* (५) मालव-

गौडोऽथ नि सरि०पमरिमपधरि रि रि ।

स रिस नि सुसनिमपस स स-

नि०पमरिगगरिग म मरि०ससरि ॥ ११६ ॥

स नि स०गरिगम०सरिसगरि०-

स०रिसरिस नि स०ध०नि निध नि स स०नि निस ।

रिपमपगम०रि०गगरिग म-

प०मध ध पध निधपमपग म०रि० ॥ ११७ ॥

गरि ग मप०म ध धप प धम-

पमधपमप गम०रिप०मप गम०रि ग ग ।

रि ग ममरि०स०रिसरि स नि०स०-

प०नि निप नि०स* नि सरि०प०मप०रिम० ॥ ११८ ॥

सरिसम रि०सरि०नि०स* नि सरि०-

पमरिमपस सनिपम०रिमपनिपनिम ।

पम निपम०रिपमपरिमस-

रिसम०रिस०रि०नि निस*प०रि०सरिस ॥ ११९ ॥

रिसरिसरिसरिमरिमपप-

मरिमरिमपनिपनिस* (६) अथ गौडोऽयम् ।

सरि०प म० ग रि ग मरि०स*सप-

मपगम०रिगम०रि०स*रिगमग रि ॥ १२० ॥

ग०रि०स०रिगम ग रि०स०[illegible]०स०-

निरि० स धनिध०[illegible] नि०रिग०धपमगरि ।

गरि०ज*मप ध०रि स[illegible]

सधप०गम प ग प[illegible] रि०ग०रि०स* ॥ १२१ ॥

सरि०प००पधपध०पप० गरिप॥

सरि०म०म०ग रिगमग०रि० ग॥रि निसधप००स० ।

रिगमग० रिग०रि०स०रि नि सध-

प००स०रिगमग रि०स०रि नि सधप००स॥ ॥ १२२ ॥

धपमप गमपधनिस रिनि-

सधपमप०गरिस॥

इति प्रदोषे गातव्याः षड्रागाः ।

(१) ततस्तु कर्णाटः ।

नि नि०स०मगरिस०नि नि०सरि०प-

॥गरिस०नि नि०ससुरिगमगरिस० ॥ १२३ ॥

नि नि०स०ग रेसगरिसनि०धप-

स०प० मरि स०नि०ध०पम०प०पपुधनिसरिग ।

गमगमगमरिग मरिमग-

रिसनि०ध०प म०प००मरिसनि०ध०पम० ॥ १२४ ॥

प००रिसनि०ध०पमप००सुनिनि०ध०

पमप००पधनिनिपनिधपम०प००सनि००रिस ।

रि०स॥ससरिगमपधनिसरि-

रि सनिधपमग०रिस॥गग प०सनि ॥ १२५ ॥

धपमगग००मपधनिसनिध-

पमगग०मपधनिध पमगगमनि० गम ।

ध०गम०निधपमग०रिस॥रिग-

मप०निधपममनि०ध०पधनिसरि ॥ १२६ ॥

रि सनिध० प ध०नि स रि स नि०ध-

पनि०ध०प म० प०निध०पमग०रि स निस०पनि ।

प०निसरिग०रि स०सरि ग०ग०रि-

सरि म०ग०रिस०सरिम०सरिनिसनि ॥ १२७ ॥

ध०पम०ध०निस०निरिसरिनिस-

निधप०प-म०गरिसरि०स*पनिप०निसरिग० ।

रिस०सरि ग०ग०रिरि ग०ग०रिस०-

नि सग गरिस०नि सरिरि स०नि००रिस ॥ १२८ ॥

नि पम० धनिरिसनिस०निस०नि-

धप०रि०स*ससरिगमपधनि०स०नि०ध प म० ।

म०ग रि स सग म पपधपप०-

म० ग रि स नि०ध०नि०स*सगरिस०ग०म०० ॥ १२९ ॥

गगरिस०पम०पग०रिस०मग-

म गरिस* स स निध० धधसनि-

निपधम ग०गग म ग मगरि स० ॥ १३० ॥

नि ध०नि००स*परतोऽङ्गाणो-

ऽयं प०म० ग रि०स*प म०ग०रि०म पमप०म०ग ।

ग रि०स*प०निसरिम०प०म० गरि०-

स*मपनि०स०नि० स० रि० स ०नि०ध०पम०प ॥ १३१ ॥

निधप०मप०म०ग०रि स*मपनि०-

स०नि स रि स०रि० नि स ध प मपसनिसधप ।

म प निप म ग गरिसरिस नि

स*मपनि० स०नि० स०रि० प [illegible] रिस० नि० ॥ १३२ ॥

स० रि०मग रि स०नि० स० रि० [illegible] ०नि०ध०-

पम०प०निध, प० मप०म०ग रि० म प० रिस० रि रि ।

सनिध०धम०पनिध प० मप०म

. ग रि मप०नि०ध०पम०प०स् नि०ध०पम० ॥ १३३ ॥

ग०रिस०रि०स नि०स०पनिसरि०स*

(३) वर्णादिर्नाट एष ग गै०म०प०म ।

प०पमरिस०रि ग् म०स०पम-

रि०स*स म०म०प०मप०गमपधनि स ॥ १३४ ॥

रिस रिरिनि सरिनिसनि सरि-

सनि०ध०ध०प०मप० रि स०नि०ध०प०मप० सनि०ध० ।

प०मप०गमपधनिधप०पनि०-

ध०प०मप०पमरिस०रिग म ०स० नि ॥ १३५ ॥

ध०प०मप०पनि०धपमप०पम-

रि०स*(४)हम्मीरस्तु गमप०ध प०मप०प० ।

प म ग रि स*गमप०ध०प०मप०-

प म ग०रिस*गमप०ध०रिस नि ध प० ॥ १३६ ॥

मप०मप०म ग०रिस*सरिस०स-

ग०रि सनि धपम०म०प०सस*ससुगमपधध ।

निनि०रि सनिधपमग०मपग०

रि सस*सरिसरिसगगममपप ॥ १३७ ॥

मपमपमग० म प पम ग०रि-

स*सरिगमप०प ध० सरि०स० ग गरि सरिस ।

नि०ध प०मपध०सि रि स नि०ध-

प०मपसनिध प०मप० प प स०प०म ॥ १३८ ॥

ग०रि स०सरिसस ग०रि०स*(५)के-

दारोऽयं गमप०म प०प०गम गरि०स० ।

निसनिरि०स*गमप०स सुनिध-

पगमु प०ग मगरि०स*गमप० सनि ॥ १३९ ॥

ध सनिधप०ग मु प ०गमग रि०-

स*गम प धनि स निध प ०म ग ०ग गपुम ग० ।

मगरि स०निसनिग० रि०स*गम-

प०स नि ध प० म ग० रि स०निसग० रि स* ॥ १४० ॥

अयमेवमेव रूपैः

कैश्चिन्ल्लारिमेल उद्धार्य ।

(६) तदनु विहङ्गड इत्थं

रिमम०मपमपनिधपमपम०० ॥ १४१ ॥

रिसनिस* रि पमपमु०ग०रिस-

निप०पनिसनिसरिमगु० रि ससनिस*सरि ।

सुरि मगु० रि ससनिस*रिमुम०

ग रिगरि०पमगु० रि सनि०स०रिपम ॥ १४२ ॥

ग०रिसनि०स*पनिसनिस०रिप-

मगरि सनि०स*रिमुम०पधनिधु०प०म गम० ।

ग रिगरिपमग०रि ससनि०स*

रि पम ग०रिसनि०स०निध पनिनि०स* ॥ १४३ ॥

इति निशि गातव्याः षड्रागाः ।

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(१) शुभकृदथ मालवश्री-

निधम०पम०ध नि सनिग रि गनिधनि स स ।

स म ग सरि गस निधनि सनि

धपप पनिधगग०म०मग०स*गरि ॥ १४४ ॥

ग म नि धनि ध ममग०रिस* प

मग०रिस०स०गम प०ग०रिस०स०गम०

स०० ग०रिस*पनिस०नि निधप०

म पमग०रिसस०सगरि ग म० ग०रि० ॥ १४५ ॥

गमनि ध नि ध ममग०रिस॰प-

म प०मग०रिस०स०गम प०मग०रिस०सगम० ।

सम० ग०रिस*पनिस०प स०नि नि-

ध प०म प मग०रिस०सगरिग म०ग० ॥ १४६ ॥

रिस* प म प सनिधप० प म प-

नि ससनिधप० प म पनिधनिस सनिधप० ।

प मपमगम०मगरि ग म नि-

धनिधप मग०रिस०गपम ग रिस* ॥ १४७ ॥

(१) धवला सगमप० म गम०ग०-

रि स नि०सगमगमपमप ग०रिस नि० स* ।

गमपनि स स०ग०स नि स निध-

पमग०ग०मगगमप०मगरि सस* ॥ १४८ ॥

स ग म प०पम मप० प म ग० रि-

स नि०सरि म ग०ग म प म०निधपम०पमग० ।

रि स०*स म ग०रि सनि गमग म-

पमप म ग०गम नि ध पम ग०रिस ॥ १४९ ॥

(३) एषा तु मुखारी सस-

धधस रि मम० प नि धपमधपमग०रिस* ।

ग रि ग मपध पमगरि०सनि-

स०रि ग म पम गग० रिरि० सनि निस* ॥ १५० ॥

(४) रामक्रीगप० धरि स स-

रि गऽ०ग० रिस०रि सनिधप०धप०प०मग०*ग प० ।

ध स०स सनिधप० ध पप०मगऽ०-

रिस०*रि०ग०धपमपमगऽ०रि स०रि०स० ॥ १५१ ॥

स० सनि०ध प० म पधधप पध०-

धप म०ग०रिसध०रि०स०निधधपम०पधस॰ ।

मपध सस०नि स रि ग०रि० स०ध०-

रि०स०निधप०म पधरि०स०सनिधप० ॥ १५८ ॥

मपध स सनिधप० म प धध-

प म०प पमग०ग०ग०रिस* मपध०स०सनिधप० ।

मपध० सनिधप मपध० रि स-

निधपम० पनि ध पम०गरिसरि०स ॥ १५९ ॥

रिगरिमप धध प प ध००धप-

म०ग० ग०रिस॰पपपपमप०म० ग रि०म प० म० ।

ग० ग० रिस॰ममममपपधध-

स स स सनिधपम०प०म०ग०गरिस॰ ॥ १६० ॥

रिमपध०प०मप०रिपमम-

म० रिरिस०रि००स॰रिमपधधपप०सनिध प ।

म रि०धध प० मरि०धप मरिरि०-

सनिधपमम०रिरिस०रि०.स॰दिगियम् ॥ १६१ ॥

(८) देवादिकगान्धारे

रिमप०ध०प०म० ग रि०स०रिम० ग रि०स॰ससरि० ।

मप०पप०ममधप म०ग रि०स॰

रिमप० धस०रि० स नि ध०प०म०ग रि०स* ॥ १६२ ॥

सरि० म पपप म म धधपध-

प म०मगरि०स॰रिमप०ध०स रि म म० ग रि०स० ।

स निधध स०नि०रि स नि धप०म०-

गरि०स स निधधस०नि०रिम गरि स॰ ॥ १६३ ॥

(९) मारविका गमप०म०ग००म-

, प०निधपमग०स॰गमप०स० सनिधपमग० ।

मप०मु०निधपमग०स* निपध-

म०मपुनिध०प मग०स०म०प०म ग०स* ॥ १६४ ॥

गमपधनि ध ध स सुनिधप-

म०ग०*मपुम०प ध पुम ग०ग०स* पनि००सगम ।

पमम गु ०पमनिपम०ग०स*ग-

मपम०ध०पम०मपनिप०म ग ग स* ॥ १६५ ॥

(१०) परजो गमपध०ध०पधप-

पनिधप०धप०पग०रिस*गमपध०पध०स०

म० ग०रिस०निधप०धम०पग०म०-

गरिग०म०ग०रिगरिरिमग०रिसस* ॥ १६६ ॥

इति सर्वदा गातव्याः दशरागाः ।

रूपाण्येवं मध्यप्राधान्याद्दर्शितानि यान्येव ।
मन्द्रे तारे च यथासंभवमिलि वादनयानि ॥ १६७ ॥

इति वादनस्य परिभाषा ।

उक्तं रूपमनेकं तत्तद्रागस्य नादमयमेवम् ।

इति रागाणां नादमयरूपाणि ।

अथ देवतामयमिह क्रमतः कथये तदेकैकम् ॥ १६८ ॥ 168

गलराजिकमलराजिर्भाले भसिती रतः सदा नृत्ये ।
सुन्दरगौरः शोणाम्बरधरणः शंकराभरणः ॥ १६९ ॥

वेलावली विनीला तालीवनचारिणी तरलहारा ।
तरुणान्वेषणकरुणं करतलधुतहलाभरणा ॥ १७० ॥

दोलालोला विपिने तरलितवलयं विभूष्य भूपाली ।
कान्ते प्रतितात्यन्तं कुङ्कुमपीता स्मराद्गीता ॥ १७१ ॥

नीराजयत्युमेशं दीपैरनिशं निशात्यये ललिता ।
विविधालंकृतिमिलिता ललितश्वेताम्बरा गौरी ॥ १७२ ॥

केशगकिंशुक एष प्रवेशिताम्राङ्कुरः पिकस्य मुखे ।
अरुणवसनो वसन्तो गौरसुवेषो रसालगतः ॥ १७३ ॥

मालामशोकचम्पककमलानामुद्वहन्महाभूषः ।
ललनान्दोलितदोलालोलो हिन्दोलको गौरः ॥ १७४ ॥

कुटिलो ललितो ललितो विख्यातयातो विनीततां नटयन् ।
निह्नुतपररतिचिह्नो गदति वधूं चटु पटुः खिन्नाम् ॥ १७५ ॥

एषा माथुरवेषा विशेषपटुकटुद्देशभाषाभृत् ।
स्वेशे मदनावेशं करोत्यलेखैर्न जैताश्रीः ॥ १७६ ॥

दूर्वाभविम्बा विरहासहा लिखन्ती पटे पतिं रुदती ।
स्नपितकुचा सितगल्ला स्थिरधम्मिल्ला धनाश्रीः स्यात् ॥ १७७ ॥

डमरुत्रिशूलधारी पन्नगहारी सितो लसद्धसितः ।
धृतशशिगङ्गोऽतिजटोऽजिनिविकटो भैरवोऽसमदृक ॥ १७८ ॥

तनुगौरी पौरविकाऽऽयतवेणीमिलितकञ्चुकीबन्धा ।
दोलान्दोलनलोला नीलनिचोला मधौ मुदिता ॥ १७९ ॥

कलितविपञ्ची विपिने लालितहरिणाऽरुणाम्बरा हरिणी ।
धवलाङ्गरागरचना मृदुवचना भूषिता तोडी ॥ १८० ॥

आयतनीलनिचोला करमालाजप्यमानपतिनामा ।
विरहातुरोच्चगौरी तुरुष्कतोडी महावेणी ॥ १८१ ॥

नीलो घनान्तरालोल्लसितः पीताम्बरो वरो वीरः ।
मृदुहसितोऽतिपिपासितचातकपोष्येव मल्लारिः ॥ ८२ ॥

नटमल्लारिरनीलो नृत्यन्कुतुकेन नर्तयञ्शिखिनः ।
कलितकदम्बो ललितो मिलितालिः सौरभात्सहजात् ॥ १८३

पलितकचाहितबर्हः सकुटजमालो धनुःशरौ कलयन् ।
गोण्डः किरातवेषो गैरिकरेखोचितोऽलिनिभः ॥ १८४ ॥

तरुणोऽरुणवसनयुगो हरपूजामम्बुजस्रजा रचयन् ।
कमलदृगुत्तमवेषो विधुमधुरः पूर्वगोडोऽयम् ॥ १८५ ॥

मणिमयमुकुटो हारी विचित्रवासा लसन्गतावलसः ।
अरुणः कृपाणपाणिर्देशीकारः सरोजाक्षः ॥ १८६ ॥

तरुणी वने सकरुणं गवेषयन्ती पतिं भृशं गौरी ।
नीलाम्बरा वराटी सुरतरुकुसुमोल्लसत्सुषमा ॥ १८७ ॥

श्यामा चलधम्मिल्ला तन्वी ताम्बूलिनी सुकञ्चुकिका ।
बहुलीलेयं बहुली विलोलचैलाञ्चला सुगतिः ॥ १८८ ॥

पीताम्बरोऽसिततनुर्ललितालंकृतिरुपेतचापेषुः ।
सारङ्गो गरुडाङ्कोऽम्बुजकम्बुगदारिधारिकरः ॥ १८९ ॥

इन्दीवरतनुरच्छत्पीतदुकूलो मणिस्फुरन्मुकुटः ।
नटनारायण उच्चैः कुण्डलललितो मुदा नृत्येत् ॥ १९० ॥

भासुरतनुरनुगतसुरतरुसूनाऽनूनसौरभा सुमुखी ।
देवकृतिरतुलभूषा मणिमयसिंहासनासीना ॥ १९१ ॥

चित्राम्बरातिगौरी मेचककञ्चुकिकयाऽतिगूढकुचा ।
शोणरदा विधुवदना मदनार्ता याति सौराष्ट्री ॥ १९२ ॥

क्षीरोदभासिवासाः सहजसुहासा प्रलम्बबाहुलता ।
करधृतसाहिच्छत्रा गौडी गौरी सरोजाक्षी ॥ १९३ ॥

श्रुतिकृतरसालवल्लरिरुणाम्बरगौरतनुरभीष्टवना ।
पिककलगलरवचित्ता वित्तहरा कीर्तिता चैत्ती ॥ १९४ ॥

यावकयुक्करचरणा बह्वाभरणा कृतेशहृद्धरणा ।
दूर्वाभतनुरखर्वा चार्वी बहुगर्विता पूर्वी ॥ १९५ ॥

कदलीमूलासीना पीनकुचाऽधीननायका तन्वी ।
कनकनिभा शुभहारा त्रावणिका वर्ण्यवेणीका ॥ १९६ ॥

पीतांशुका सुकेशी शितिः स्मरन्ती पतिं भयाकुलदृक् ।
पिकनादेन विदूना कामोदी कानने रुदती ॥ १९७ ॥

खेटककृपाणपाणिः प्रतर्जयन्वैरिणो रणेऽरुणदृक् ।
हरितालाभो हारी हयचारी धीरधीर्नाटः ॥ १९८ ॥

गौरश्यामाऽऽभेरी विनीलचैला सविद्रुमालिगला ।
ताटङ्काञ्चितकर्णा मृदुतनुवाणी सुवेणीभृत् ॥ १९९ ॥

सच्छत्रचामरोऽच्छस्ताम्बूली मौलिरत्नमालावान् ।
कल्याणः सितवासा राजा सिंहासनासीनः ॥ २०० ॥

कनकातपत्रमूले लोलदुकूले गजाश्रयो राजन् ।
श्रीरागोऽखिलभोगो नीरजराजिं भजन्मौलौ ॥ २०१ ॥

कान्ताचुम्बितलपनश्चलमौलिः किमपि कुण्डली शुकभाः ।
नर्तनशालाशीली मालाभृन्मालवो भसः ॥ २०२ ॥

कुङ्कुमकुसुम्भजाम्भः कणकीर्णसिताम्बरः परं सुरभिः
मृगमदतिलकी ललितो मालाताम्बूलवान्गौडः ॥ २०३ ॥

सासिगजदन्तपाणिर्नीलगलो मीनभूषितः कर्णे ।
शृङ्गारवीरवेषी कर्णाटो योषितामिष्टः ॥ २०४ ॥

कुटजस्रजा विराजन्कुन्तीकृतकेतकस्फुरब्भकरः ।
अड्डाणो घनवर्णो रमते रतिसंगरे नितराम् ॥ २०५ ॥

हारी गौरोऽरुणदृग्धिमसितवसनोऽच्छपाटलोष्णीषः ।
छायानाट पराख्यः सुवर्णनाटो भटो रसिकः ॥ २०६ ॥

रसिको युवा सहासोऽरुणवसनो दण्डकन्दुकी कुतुकी ।
ताम्बूलरुची रुचिरो गौरो वीरस्तु हम्मीरः ॥ २०७ ॥

जटिलोऽहियोगपट्टः सविधुशकलमौलिरुल्लसद्भसितः ।
गङ्गाधरस्तपस्वी ध्यानरतोऽतीव केदारः ॥ २०८ ॥

विधुकरगौरः सुरभिः सुमनः कृतभूषणाम्बरेषुधनुः ।
विरहिजनमनोमोही विहङ्गडः कीरवाही सः ॥ २०९ ॥

तन्वी रसालतलगा कलगाना सस्मिता प्रति स्वपतिम् ।
मृगदृक्करगतकमला मालाश्रीर्माल्यिोल्लसिता ॥ २१० ॥

धृतनीराजनपात्रा सुन्दरगात्राऽधिमङ्गला धवला ।
पीताङ्गरागवसना चलरशना सुदशना गौरी ॥ २११ ॥

श्यामा कामाक्रान्ता कान्तवियोगासहा मुखारीयम् ।
मणिमयसुकुचावरणा वीणापाणिः प्रवीणोच्चैः ॥ २१२ ॥

काञ्चनविभाऽतिभासुरभूया नीलांशुकाऽधिकं रम्या ।
रामकृतिरणु वदन्ती सुदती दयितेऽन्तिके याते ॥ २१३ ॥

गोपालवेष एष क्वणयन्वेणुं सदा मुदा क्रीडन् ।
चित्राङ्गरागभावः पावकस्रगोऽसितो ललितः ॥ २१४ ॥

उच्चतनुस्तनुरतनुर्जघने शोणांशुका त्रिशूलाङ्का ।
गौरी करिगतिरभिमतयुद्धा सैन्धव्यतिक्रुद्धा ॥ २१५ ॥

चलकदलीदलमौलिर्मलयाचलगा कलक्वणन्मुरली ।
आसावरी सकरुणा वर्हाली शालिनी नीला ॥ २१६ ॥

सिंहासनोपवेशी भूपाभिर्भासितः सितः कुमुदी ।
धवलाम्बरः सुरनुतः शृङ्गारी देवगान्धारः ॥ २१७ ॥

इन्दुमुखी कनकाभा दीर्घा लम्बालकाऽतुला चलदृक् ।
अरुणाम्बरा नृपवरांस्त्वरयन्ती मारवी समिते ॥ २१८ ॥

परज इषुधनुर्धारी हारी गौरस्तनुस्तनूदीर्घः ।
मिथ आहततालवधूशाली स्तवनेन शालीनः ॥ २१९ ॥

इति रागाणां देवमयरूपाणि ।

रागेषु देवतात्वे नाशङ्क्या कापि देशजा रीतिः ।
स्पृशती भाषावेषौ तेषां देशाधिदैवत्यात् ॥ २२० ॥

इति देशजारीतिः ।

इति केषांचित्तेषां कतिचन रूपाणि तानि चैतानि ।
नादात्मान्यखिलानि ब्रह्मगुणवदगणनीयानि ॥ २२१ ॥

इति नाददेवान्तरम् ।

बालिशबोधोपायो मया कृतो दक्षपूर्वपक्षोऽयम् ।
युक्त्या निजया सुजनैस्तथाऽपि सिद्धान्ततां नेयः ॥ २२२ ॥

स्वकृतिलताया बहुमतमूलाया बालवित्प्रवालायाः ।
गुणितोषणकुसुमायाः सकलफलमिहाप्र्युमारमणे ॥ १२३ ॥

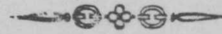
कुदहनतिथिगणितशाके सौम्याब्दस्येषमासि शुचिपक्षे ।
सोमेऽग्नितिथौ रविभेऽकरोदमुं मौद्गलिःसोमः ॥ २२४ ॥

इति ग्रन्थकरणकालः ।

इति श्रीसोमनाथनिर्मिते रागविबोधे पञ्चमो विवेकः समाप्तः ।

समाप्तश्चायं ग्रन्थः ।

श्रीरस्तु



TRANSLATION

स्वकृतिलताया बहुमतमूलाया बालवित्प्रवालायाः ।
गुणितोषणकुसुमायाः सकलफलमिहाप्र्युमारमणे ॥ १२३ ॥

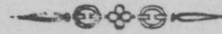
कुदहनतिथिगणितशाके सौम्याब्दस्येषमासि शुचिपक्षे ।
सोमेऽग्नितिथौ रविभेऽकरोदमुं मौद्गलिः सोमः ॥ २२४ ॥

इति ग्रन्थकरणकालः ।

इति श्रीसोमनाथनिर्मिते रागविबोधे पञ्चमो विवेकः समाप्तः ।

समाप्तश्चायं ग्रन्थः ।

श्रीरस्तु



TRANSLATION

RÂGAVIBÔDHA

VIVEKA I.

SRUTIS AND SVARAS

Benediction

1. For the successful completion (of my work, *Râgavibôdha*), I salute Ganapati, who is the primary source of Âryâ's (i.e. Pâravati's) joy; who is the (divine) guru; who is the object of devotion to the Dêvas; and who enjoys the reputation of occupying an elevated position.

2. May Saraswati be preeminent!—Saraswati, who is Brahma's wife; who, as the Goddess of Speech, is the only source of all linguistic transactions; whose name, as such, pervades throughout the world; and who, with her own characteristic touch, casts splendour upon her Vina.

Author's Personal Reference

3. Born of the family known as "Sakalakalâ," and bearing the name of Sôma; I, son of Mudgalasoori, son of the eminent Pundit Mênganâth, am devoid of intelligence.

4. Nevertheless, having freely borrowed the essential points from ancient works, I (venture to) write *Râgavibôdha*, with a view to reconcile the conflict of views between the science and the art of music.

Metre employed in the Work

5. My work rises in eminence with the *Pathyâ*-kind of "Âryâ" Metre, coupled with a little *Vipulâ*-kind (of the same metre); and my object (*viz*, explaining all the points of music) is thereby fulfilled.

Mârga and Dêsi

6. Music is of two kinds-*Mârga* and *Dêsi*. That kind of music is "Mârga," which was sought after by Brahma and other gods, which was practised, in the presence of Siva, by Bharata and other sages, and which was therefore worthy of respect.

7. That (kind of music) is "Dêsi," which varies according to the tastes of the people of different Dêsas (countries) and which tends to fascinate their minds. Since *Mârga* almost failed to please the world, *Dêsi* has come to generally prevail here.

8. Here (i. e. in this Work), five Vivêkas (i.e. Chapters) are treated of, and should therefore be learnt, in (the following) order:—Srutis and Svaras, Vina and its varieties, Mêlas along with their numbers, Râgas, and the Râga-Forms.

Sound

9. For the attainment of all the *Purushârthas* (i.e. the four principal objects of human life, viz, Dharma, Artha, Kâma, and Môksha), an intelligent devotee must medidate on *Sound*, even though he may be desirous of serving Brahma, Vishnu, and Siva. For, those three gods have been declared (by the ancients) to be identical with Sound.

10-12. The soul, desirous of speaking, excites the mind; the mind, so excited, strikes the vital heat of the body; the heat, so struck, sets the air, remaining in the Brahmagranthi, in motion; and the air, so set in motion, rises up and passes, in order, through the navel, the chest, the throat, the head, and the mouth and also produces such sounds as are called Athisookshma, Sookshma, Pushta, Apushta, and Kritrama. These sounds deserve to be sung —

Registers

Namely, the sounds that proceed from the chest, the throat and the head which are respectively called *Mandra*, *Madhya*, and *Thâra*. Of these, the succeeding one is twice as high in pitch as the preceding one. I shall now proceed to point out how these sounds take the form of *Srutis* and *Svaras*.

Srutis

13-14. There is, in the chest, a group of upright nerve-chords (viz, *Sushumna*, *Ida*, and *Pingala*), connected with which there are 22 delicate nerve-chords, stretched cross-wise. These 22 Chords give rise to 22 *Srutis*, of which each is higher in pitch than its predecessor. The same arrangement of sounds is found in the throat as well as in the head.

Svaras

14. From these (22) *Srutis* emanate the seven *Svaras*. They are called 'Svaras,' because they are intrinsically of a pleasing nature.

15. These seven svaras are called Shadja, Rishabha, Gândhâra, Madhyama, Panchama, Dhaivatha, and Nishâda; and their signs are respectively *Sa*, *Ri*, *Ga*, *Ma*, *Pa*, *Dha*, *Ni*.

Sudha Svaras

16. The srutis of the Sudha Svaras are respectively 4, 3, 2, 4, 4, 3, 2. These make up the total 22.

17. These (i.e. the seven svaras) are heard distinctly in the 4 th, 7th, 9th, 13th, 17th 20th, and 22nd srutis respectively.

18. Four wires are made to run over the *Mêru* of a Vina, which will (in Vivêka. 2) be described in detail. Of these four, the first produces the lowest sound; and the other three produce higher sounds, each a little higher than its preceding one.

19. Below the fourth wire, 22 small frets are so placed that the wire, when pressed against them, produces 22 sounds, each higher than the preceding one.

20-21. Between any two of these 22 sounds, which are called *Srutis*, it is not desirable to produce any other sound. The 4th wire, when left free, produces *Shadja*; on the 3 rd fret, it produces *Rishabha*; on the 5th fret, *Gândhâra*; on the 9th fret, *Madhyama*; on the 13th fret, *Panchama*; on the 16th fret, *Dhaivatha*; on the 18 th fret, *Nishâda*; and on the 22 nd fret, *Shadja*, which is twice as high in pitch as the former (or fundamental) Shadja.

The Rationale for the Repetition of Shadja

22. For an easy understanding of *Sruti* and *Svara*, I state it as my opinion that the four-srutied *Sa* is repeated only with a view to establish the *Sudhatvam* or purity of *Sa* and also to ascertain the varieties of *Ni*. [1]

Vikritha Svaras

23-24. Thus, the seven *Sudha*-Svaras have been described; and I shall (now proceed to) state the seven *Vikritha*-Svaras together with their names. When *Ga* takes the first sruti of *Ma*, it is called Sâdhârana; but when it takes the second sruti of *Ma*, it is called *Anthara*. When, again, *Ni* takes the first sruti of *Sa*, it is called *Kaisiki*; but when it takes the second sruti of *Sa*, it is called *Kâkali*. The three svaras *Ni*, *Ga*, *Ma*, when they respectively take the third sruti of *Sa*, *Ma*, *Pa*, may preferably be called Mridu *Sa*, Mridu *Ma*, and Mridu *Pa*

How the 12 Vikritha Svaras became 7

25-27. The ancient writers mentioned twelve *Vikritha*-svaras. But only seven of them can be distinctly heard and have a separate existence; while, the remaining five are identical with other svaras (and may therefore be dropped). Achyutha *Sa* and Achyuta *Ma* are not different from Sudha *Sa* and Sudha *Ma*; nor are the four-srutied *Ri* and *Dha* different from Sudha *Ri* and *Dha*; nor is even the four-srutied *Pa* different from Vikritha or three-srutied *Pa*. Even according to Nissanka's view, the four-srutied *Dha* is not different (from the three-srutied *Dha*), as stated in the works on Kootathânas. Hence these five svaras differ only in theory but not in practice.

1. In verses 20 and 21 of *Viveka*. I, eight, instead of the usual seven, svaras were mentioned; and the eighth svara happened to be the octave *Sa*, a repetition of the tonic *Sa*, though in a higher pitch. Since the tonic *Sa* was produced by the *open* string, a repetition of the Shadja, though in a higher pitch, was necessary for reasons stated in this 22nd verse.

28. Though these svaras are of more than one sruti each, they are pleasing to the ear only in their (respective) final srutis and not in their first srutis, as clearly evidenced by the various Vinas.

A few Theoretical Varieties of the Vikritha Svaras

29-31. *Ri* and *Dha*, taking other srutis (that is to say, *Ri* taking the srutis of *Ga* and *Ma*; and *Dha* taking the srutis of *Ni* and *Sa*) are seen to become Chathusruti, Panchasruti, and Shatsruti in Dêsi-Râgas. Likewise, *Ga* and *Ma* (taking respectively the srutis of *Ma* and *Pa*) are seen to become Shatsruti. Thus there are three more Vikritha-svaras besides those mentioned above. (But since) Panchasruti *Ri* does not differ from Sudha *Ga*; Shatsrtui *Ri* does not differ from Sâdhârana *Ga*. Panchasruti and Shatsruti *Dha's* do not differ respectively from Sudha and Kaisiki *Ni's*; and Shatsruti *Ga* does not differ from Sudha *Ma*; these (distinguishing) names of *Ri*, *Dha*, *Ga*, *Ma*, point to mere theoretical distinctions.

A few North Indian Terms suggested

32. Chathusruti is *Thivra*; Panchasruti, *Thivrathara*; and Shatsruti, *Thivrathama*. But these distinctions depend upon the propriety of the svaras to deserve the names.

The Principle of Lakshya

33-34. This (that is, the identity of *Ni*, *Ga* and *Ma* with the third srutis of *Sa*, *Ma*, and *Pa* and the identity of *Ri*, *Dha*, *Ga*, *Ma* with the fourth and and other srutis) does not contravene the science of music, in as much as Shârngadêv observed, in his chapter on *Instruments*, that, if a discrepancy arises between the science and practice of music, the proper procedure is to interpret the science in such a way as can be reconciled with the practice. Hence in his commentary on (Shârngadêv's) chapter on *Râgas*, even Kallinâth declared (according to the Principle of Lakshya) *Ma* to be of 6 srutis and *Ri* and *Dha*, to be 5 and 4 srutis respectively.

The Time when 'Mârga' gave way to 'Desi' hinted

35. In the verse beginning with "Srutisvara", Hanuman, the ancient teacher of music, declared the condition of Grâma, Sruti, Svara and other subjects in Dêsi-Râgas to be unsettled.

The Principle of Samvâditva

36-38. They (that is, those *two* kinds of svaras viz, Sudha and Vikritha) fall (according to the organs from which they proceed) into *three* divisions, viz Mandra, Madhya, and Thâra; while (according to their application in different Râgas) they fall into *four* divisions viz, Vâdi, Samvâdi, Vivadi, and Anuvâdi. That svara, which is of frequent occurrence and which is as important as a king is *Vâdi*. Any two svaras between which there are 12 or 8 srutis, are *Samvâdis* which are like the ministers. Any two svaras, between which there is only one sruti; are *Vivâdis*, which are enemies to each other. While, the rest are *Anuvâdis* which, as the term indicates, are like servants.

Grâma

39. 'Grâma' is the name given to a collection of (all the available) svaras; and it forms the foundation of 'Moorchanas' etc. And, again, its two important kinds are *Shadja-Grâma* and *Madhyama Grâma*.

40. When *Ga* takes the last sruti of *Ri* and the first sruti of *Ma*; when *Ni* takes the last sruti of *Dha* and the first sruti of *Sa*; and when *Dha* takes the last sruti of *Pa*; the result is the formation of *Gândhâra-Grâma*, a third kind prevalent in Heaven.

41. When *Pa* remains on its own last (fourth) sruti, it is Shadjagrâma; but when *Pa* ramains on its last but one (third) sruti, it is Madhyamagrâma. In Dêsi-Râgas, however, the *Pa* of Shadgagrâma undergoes no change.

Moorchana.

42. The ascent and descent, in order, of the seven svaras is *Moorchana*. It is of seven kinds beginning with 'Utharamandra.'

43. The first Moorchana is that which begins with *Sa* of the middle (or Madhya) octave; and the remaining six are formed with the initial *Ni* and other svaras of the lower (or Mandra) octave. In all these varieties, only the ascending svaras are important and should therefore be taken into account.

Thâna

43-44. If a Moorchana deals with six svaras, it is called 'Shâdava Moorchana;' and if it deals with five svaras, it is called 'Oudava Moorchana.' Again, if the scales, whether Shâdava or Oudava, deal with Sudha-svaras they are called *Sudha-Thânas*; and they are 49 in number.

45-46. When the svaras in all the Moorchanas, whether Sampurna (i.e. of seven svaras) or Asampurna (i.e. of svaras ranging from 6 to 1), are produced in all the various kinds of permutation; they form the *Koota-Thânas*. The total number of Sampurna Koota-Thânas is 5040; while that of Asampurna Koota-Thânas, formed by the elimination of one or more svaras is as follows:—That of six svaras is 720; that of five, 120; that of four, 24; that of three, 6; that of two, 2; and that of one, 1.

47. When, among the numbers 1, 2, 3, 4, 5, 6, 7, each succeeding figure is multiplied by the preceding figure or figures, the several products obtained indicate, in order, the total number of Koota-Thânas that can be formed out of svaras ranging from one to seven.

Thânaprasthâra

47-49. I shall (now proceed to) explain the *prasthâra* or expansion of the various [Koota-] Thânas. Choose any desired arrangement from any combination of the seven svaras and write it on the first line. Then, for each succeeding line, take a svara on the upper line and write it below its succeeding svara. But if the svara to be written on the lower line is found among the succeeding svaras of the upper line, choose instead that svara which is previous to it. If even that svara occurs on the upper line, choose that which is previous to the previous one and so on. To the right of the chosen svara, write down the other succeeding svaras of the upper line. And to the left of it, write the remaining svara or svaras, in the order originally adopted.

Nashta

49-52. I shall show how to discover *Nashta* or the *form* of a 'lost' Thâna. The regular totals must be written thus:—1, 2, 6, 24, 120, 720, 5040. The number in question must be subtracted from the last of the totals; and the remainder must be divided by that total which precedes the last. Again, the remainder occurring at the end of the division must be divided by the immediately preceding total and so on. The several quotients obtained indicate the svaras of the Thânas to be discovered. These svaras should be taken in the reverse order but calculated from the second svara in the natural order. If any remainder is indivisible, the svara previous to the second in the natural order should be chosen. This process should be repeated to the end; but the svaras once discovered should not be taken up again, that is, should be omitted.

Udhishta

52-54. I shall explain *Udhishta* or the method of finding out the *number* of a given Thâna. First, find out what rank after the second svara, the last svara in the given Thâna occupies among the svaras arranged in the natural order. By that number multiply the last but one total; and subtract the product from the last total. Omit both the last svara in the given Thâna as well as the corresponding one in the natural order. If the last svara in the given Thâna comes before the second among the svaras in the natural order, that last svara is omitted. This process of multiplication and subtraction should be continued to the very end. The final remainder indicates the number of the given Thâna.

Varna and its four kinds

55-56. The singing of svaras is called *Varna*; and it is of four kinds, viz, *Sthâyi*, *Ârôhi*, *Avarôhi*, and *Sanchâri*. When a single svara is sung a number of times with a uniform pause, it is called *Sthâyi*.

E. g:—Sa-Sa-Sa-Sa.

When all the svaras are sung in the ascending order, it is called *Ârôhi*.
E. g:—Sa-Ri-Ga-Ma-Pa-Dha-Ni.

When all the svaras are sung in the descending order, it is called *Avarôhi*.
E. g:—Ni-Dha-Pa-Ma-Ga-Ri-Sa.

When all these processes are mixed together, it is called *Sanchâri*.
E. g:—Sa-Sa-Ri-Ga; Sa-Ni-Dha: Sa-Ri-Ga.

Alankâra

57. A peculiar or idiomatic grouping of the Varnas is *Alankâra*; and I shall now speak of its 32 varieties and two more.

Technical Terms

57-59. In this chapter, the following Technical Terms are defined. A svara of the lower (or even middle) pitch is called *Mandra*, which is also known as *Mridu* or *Prasanna*. It is written with a dot over the letter indicating it—(E.g:—स). *Thâra* is twice as high in pitch as Mandra; and it is also called *Diptha*. It is written with a short upright line over the letter indicating it—(E.g:—स). The svara which is repeated thrice is *Plutha*.

Five Kinds of Sthâyi

59-61. When a *Thâra*-svara comes after two *Mandra*-svaras, it is called *Prasannâdi*; and the reverse of it is called *Prasannântha*. The terms *Prasannâdyantha* and *Prasannamadhya* are self-explanatory. Again, between two *Mandra*-svaras, the 2nd svara *or* the 3rd and 4th svaras *or* the 5th, 6th, and 7th svaras intervene and thus give rise to three varieties all of which are called by one common name *Kramarêchitha*. These five kinds (viz, Prasannâdi, Prasannântha, Prasannâdyantha, Prasannamadhya, and Kramarêchitha) are formed out of *Sthâyi*.

Seven Kinds of Ârôhi

61-66. From out of Ârôhi, seven kinds of svara-groups are formed. When the seven svaras of a scale are sung, in their ascending order, slowly and with a long, uniform pause, it is called *Visthirna*. But if they are rapidly pronounced, each being repeated twice, it is called *Nishkarsha*. When again the svaras are sung in pairs, consisting of the 1st and 2nd svaras, the 2nd and 3rd svaras, the 3rd and 4th svaras, the 4th and 5th svaras, the 5th and 6th svaras, the 6th and 7th svaras, and when in each pair the 2nd svara is shaken as if in Gamaka, it is called *Prênkitha*. When from out of the seven svaras the first group consists of the 1st svara repeated thrice and followed by the 2nd, the second group consists of the 3rd svara repeated thrice and followed by the 4th, the third group consists of the 5th svara repeated thrice and followed by the sixth, and the fourth group consists of the 7th svara repeated thrice, it is called *Bindhu*. When each of the seven svaras is repeated as many times as its place in the scale indicates, it is called *Hasitha*. Again when the seven svaras are repeated in three groups, each consisting of three svaras so arranged

that the last svara of each group becomes the first svara in the succeeding group it is called *Sandhiprachâdana*. Finally, when, from out of the above-mentioned three groups, the middle svara is dropped, and when each group consists only of two svaras so arranged that the last svara of each group becomes the first svara of the succeeding group, it is called *Akshiptha*. These seven kinds may also be formed out of Avarôhi.

Thirteen Kinds of Sanchâri

67-77. *Sanchâri* is of thirteen kinds. When out of the seven svaras each is preceded and followed by its previous svara it is called *Prasâda*. When the first two svaras of a scale are repeated in ascent and descent and when the same process is applied to further groups formed by dropping, in each case, the first svara of the previous group, it is called *Prênkha*. When the first group consists of svaras in the order of 1, 3, 2 and repeated twice with the first svara tacked on at the end and when further groups are similarly formed, care being taken to leave out, in each case, the first svara of the previous group, it is called *Ranjitha*. When the svaras of a scale are repeated in groups of three and when each succeeding group is formed by leaving out the first svara of the preceding group, it is called *Akshêpa*. When out of the first four consecutive svaras, the second is dropped and the remaining three are combined into a group and when further groups are similarly formed by commencing them, in each case, with the first svara of the preceding group left out, it is called *Parivartha*. When the three svaras of every *Prasâda*-Group arranged in the order of 1, 2, 1 take two more svaras in addition in the order of 3, 1 it is called *Koojitha*. When the first three consecutive svaras with their second tacked on again at the end, form a group and when further groups are similarly formed by leaving out in each case the first svara of the previous group, it is called *Udvâhitha*. When the first two consecutive svaras sung in ascent, take four more svaras, sung in descent from the fifth svara, and thus form a group and when further groups are similarly formed by leaving out, in each case, the first svara of the previous group, it is called *Udghattitha*. When the first group has two svaras and each succeeding group has one more svara than the preceding one and when, in every group, the thus-formed svaras, barring their final one, ascend and descend, it is called *Humkâra*. When the first group consists of the first four svaras in which the second and the third interchange and which are sung both in ascent and descent and when the subsequent groups are similarly formed by leaving out, in each case, the first svara of the previous group, it is called *Skhalitha*. When the first group consists of three phrases, that is, the first two, the first three, and the first four svaras of a scale and when further groups are similarly formed by leaving out, in each case, the first svara of the previous group, it is called *Krama*. When various groups of two svaras consist of Samvâdis, it is *Syena*. And, finally, when the first group consists of svaras in the order of 1, 3, 2, 1 and when further groups are similarly formed by leaving out in each case the first svara of the previous group, it is called *Hrâdamana*. These *Sanchâri*-varieties may according to others' views be formed even out of Avarôhi.

Two more Varieties of Alankâra

78. When all the svaras of a scale, from 1 to 8, are sung in the ascending order and when, at the end, the first svara is repeated, it is called *Thâra-Mandra-Prasanna*.

79. When, after singing the first svara and its octave, the other seven svaras are sung in the descending order, it is called *Mandra-Thâra-Prasanna*.

80. The subsequent groups of the last-mentioned two varieties are formed on the lines similar to those pointed out already by leaving out in each case the last svara of the previous group. The varieties herein described are 34 in number; but they are known to be endless.

The Importance of the Alankâras

81. Nevertheless, these 34 are enough for producing sweet svaras, for understanding their nature, and for forming the essential groups of them. They should therefore be learnt by every student of music.

Graha, Amsa, Nyâsa

82. The first svara in a Râga is called *Graha*; the svara which (on account of its sweetness) is frequently repeated in a Râga is called *Amsa*; and the svara which is at the end of, or concludes, a Râga is called *Nyâsa*. These form the requisites of every Râga.

VIVEKA II

VINA

1. In order to elucidate the (nature of) Râgas, I shall describe (in the 3rd Vivêka) the Mêlas. But, now, I proceed to explain the (nature and construction of) *Vina*, which is dear to Rudra and which is helpful to a clear understanding of the Mêlas themselves.

Its Construction

2-3. *Danda* (or the Cross-Bar of the Vina) is Siva; *Thanthu* (or the Wire) is Gowri; *Kakubha* (or the piece of wood at its end) is Ramâpathi; *Pathrika* (or the Metallic piece for the wires to run over) is Lakshmi; *Thumba* (or the Gourd attached to the Cross-Bar) is Brahma; *Nâbhi* (or the Round piece of wood or metal which connects the Gourd with the Cross-Bar) is Saraswati; *Dôraka* (or the strings used for fastening the wires) is Ahipa or the Lord of the Snakes; *Jiva* (or Bits of cotton, woollen, or even silken threads used for refining the sound) is the Moon; and the *Sârikas* (or the Metallic frets placed over the Cross-Bar) form the Sun. Thus, the Vina is the embodiment of all the gods and, as such, is able to dispel, at sight, the most heinous sin.

Its Importance

4 to 7. The Vina procures *Dharma* (or Righteousness), inasmuch as it is laid down in the Vêdas that, in connection with the Horse-Sacrifice, two Brahmins should play on the Vina, in concert with a third Brahmin singing. It procures *Artha* (or Wealth), inasmuch as money is soon presented to the Vynikas by the kings, fond of the Vina. It procures *Kâma* (or the Gratification of the worldly pleasures), inasmuch as the Vêdas declared that women were charmed by a Vynika and thus made it clear that 'Kâma' was within his reach. And it procures *Môksha* (or Salvation), inasmuch as Yâgnavalkya observed, in his *Smrithi*, that whoever knew the art of playing on the Vina attained salvation. Thus, the Vina forms the means of procuring the four objects of human life and is therefore superior to any other instrument. Further, by producing sweet sounds from its frets, it facilitates the quick acquisition of *Svaragnâna* or a knowledge of the svaras. With a view to obtain ever-increasing joy, both in this and that world, let the Vina be incessantly practised by good persons—the Vina, which has been mentioned in the Srutis and the Smritis, which is dear to Rudra, and which has been practised by Nârada and others.

8 to 14. The *Danda* should be eleven fists and a half long. Five inches from its end, there should be an oblique hole to hold the movable peg. Above it, a small aperture should be made to pass the wire to the peg. At the sixth inch from the end of the Danda, there should be a second hole, also oblique, to hold the immovable peg. One inch beyond, it, there should be placed the *Mêdaka* (Mêru). One inch further beyond, and below, the Mêru, a Gourd should be attached. At a distance of 28 inches from the first Gourd, there should be a second Gourd. Between the Danda and the tops of the gourds, there should be two Nabhis, circular, three inches high and three inches broad, and with a vertical hole in the centre. Attached to the other end of the Danda, a Kakubha—four inches long and four (or five) inches broad with a smooth head—should be placed and raised to a height of two inches from the surface of the Danda. Its frame should be inserted into that of the Vina and its wing-like projection should extend over the sides; and again, it should have small metallic hooks to hold the wires. Towards the right-hand side of the player and below the fourth wire, a leaf-like metallic piece, called Pathrika should be placed so as to be a little higher than the Mêru. Along its side, three more metallic pieces, one higher than another, should be placed. Between the Pathrika and tho wires, chips of bamboo-barks should be placed to make the sound finer. The Sârikas or frets should be as broad as the Mêru or the Kakubha. A piece of wood, called *Patti*, eleven inches long and capable of holding ten shorter frets, should be placed along the surface of the Danda and towards its end. This Patti should extend only so far as the top of the second gourd. Cotton or silken threads, made by twisting three of them into one, should be used for fastening the wires. How to attach the gourds and other details should be learnt by observation and experience. An instrument, constructed in this style, is known as *Rudra-Vina*.

The four Kinds of Rudra Vina

15 to 17. The Rudra-Vina is said to be of two kinds, viz, *Sudha-Mêla* and *Madhya-Mêla*. Each of these two is of two varieties, viz, *Akhilarâgamêla* and *Ekarâgamêla*. In the Vina of the first variety (Akhilarâgamêla), the frets are so fixed as to produce all the svaras of all the Râgas in the three Registers. While, in the Vina of the second variety (Ekarâgamêla), the frets are movable so that their places may be changed, within reasonable limits, to produce the particular svaras of a particular Râga. The *Sudha-Mêla* Vina will now be described in accordance with the current practice.

Sudha-Mêla Vina

18. Over the fixed bridge (Mêru), four wires of varying thickness should be placed. On the right-hand side of the Vina, there should be three more wires, also of varying thickness. Of the four wires over the Mêru, the first wire should be so placed as the player could reach it with his left-hand finger.

19. The four wires should be so fastened that the first, which is below Mandra, produces Anumandra *Sa*; the second, Anumandra *Pa*; the third, Mandra *Sa*; and the fourth, Mandra *Ma*.

20. Of the three side-wires, the first (or topmost) produces Mandra *Sa*; the second (or middle), Mandra *Pa*; and the third (or lowest), Madhya *Sa*. These three are called 'Srutis'.

21. Even though those three wires are made to produce either Mandra *Sa* Madhya *Sa*, and Madhya *Sa*; or Mandra *Sa*, Madhya *Sa*, and Thâra *Sa*; they are, again, called 'Srutis'.

22. Under the first or Anumandra *Sa*-wire, there should be placed six frets so as to produce the following svaras:—Sudha *Ri*, Sudha *Ga*, Sâdhârana *Ga*, Mridu *Ma*, Sudha *Ma*, and Mridu *Pa*.

23. Under the second or Anumandra *Pa*-wire, the same six frets should produce the following svaras:—Sudha *Dha*, Sudha *Ni*, Kaisiki *Ni*, Mridu *Sa*, Sudha *Sa*, and Sudha *Ri*.

24. Sudha *Sa* and Sudha *Ri* (mentioned in the previous verse) should not be accepted (i.e should be omitted); for, they are again produced by the third wire. By the third or Mandra *Sa*-wire, the same svaras are produced as those produced by the first or Anumandra *Sa*-wire.

25. Of the six svaras (suggested in the previous verse) Sudha *Ma* and Mridu *Pa* should be rejected; for, they are produced, again, by the fourth wire. In fact, by the fourth or Mandra *Ma*-wire, the same frets produce the following svaras.

26-27. The first two frets produce Mridu *Pa* and Sudha *Pa*; the third is omitted; the fourth produces Sudha *Dha*: the fifth, Sudha *Ni*; and the sixth, Mridu *Sa*. There should be an additional (seventh) fret to produce Kaisiki *Ni*. The nature of the svaras produced by the four wires, which pass over the Mêru and the frets, hae been properly described by me.

The Principle of Samvâditva, again

28. The combination of *Samvâdi*-svaras is, as a rule, pleasing to hear. So has it been mentioned by Shârngadêv and others.

29. The svaras *Sa*, *Pa*, *Sa*, *Ma* and other notes which are produced along the Meru and the frets are mostly *Samvâdis*; because, between any two of them there are 12 or 8 srutis.

Svayambhus

30-32. Besides, the svaras *Sa*, *Pa Ma* though fixed srutis have been assigned to them in Sâstra, are *Svayambhus*. That is to say, they emanate spontaneouely without any effort to produce them and, as such, are not artificially-produced svaras. I shall clearly explain the reason why they are so called. In the fourth wire and above the second fret, there emanates, spontaneously and without any contact of the wire with the fret, another fine sound similar to Mandra *Pa*. That Mandra *Pa* is Svayambhu. Likewise, the svaras *Sa* and *Ma* of the Madhya Register are also Svayambhus, in as much as the same fourth wire, when gently touched above the 8th and 11th frets, gives rise to two other fine sounds similar to them. Hence the svaras *Sa Pa Sa Ma* which are fine sounds similar to the actually produced *Sa Pa Sa Ma* but having nothing to do with any wire, are Svayambhus.

33-34. The svaras *Ri*, *Dha*, *Ri*, Mridu *Pa* and others (of the type of *Ga Ni-Ga-Pa*) which had been located according to the Sâstra on the analogy of *Sa-Pa-Sa-Ma* that emanate on the Mêru are also Svayambhus-Over the 8th fret and below the first 3 wires, there are produced three-finely-sounding svaras similar to *Pa*, *Ga*, *Pa*, which are produced by the same three wires striking against the same 8th fret. It is not regarded as an error if among the above-mentioned svaras some happen to be a little more or a little less than one sruti.

35. The fact that the svaras in Anumandra, Mandra, and Thâra Registers correspond, in nature, to the svaras located in the Madhya Register is acknowledged by those that have a sound knowledge of the svaras. The above authoritative description was given by me as the result of my thinking and experience.

Sudha Mêla Vina, again

36. In the Anumandra and Mandra Registers, twelve svaras are produced at the Mêru and the frets. A corresponding number of frets to produce such svaras should be placed in the Madhya and Thâra Registers, in accordance with the measure of their respective srutis.

37. Some say the number of frets required is fourteen; while, others choose to add one more, in order to produce the Athithâra *Sa*. The svaras in both the Madhya and Thâra Registers are agreeable only when they are produced in the fourth wire.

38. Why were not the five svaras, viz, Anthara *Ga*, Kâkali *Ni*, Thivra *Ri*, Thivra *Dha*, and Thivrathama *Ma* given their respective frets, as in the case of the twelve svaras? I shall state the reason.

39. When, at the frets producing Sâdhârana *Ga* and other svaras, the wire is drawn aside (to increase its tension) and the srutis are thereby intensified in pitch, the five (additional) svaras, in question, are manifested. Hence there is no separate mention of them.

40. Some say that, at the Nishâda (fifth) fret of the Madhyama (fourth) wire, Kaisiki and Kâkali *Ni*'s can be produced by drawing that wire aside. The insertion of an additional fret is, according to their view, unnecessary.

41. (Where a fret to produce Kaisiki *Ni* is omitted) Anumandra *Ma* takes the place of Anumandra *Sa*. (Of the svaras produced in that Anumandra *Ma*-wire) *Ma* and Mridu *Pa* alone should be accepted and the rest should be rejected, as they reoccur in the Anumandra *Pa*-wire.

42. Inasmuch as the Human Body and the Vina are said, in the Sâstra to be equal by virtue of the equality of the sounds produced, the Vina, like the human body, should have only three octaves, *Mandra*, *Madhya* and *Thâra*; but it should not have Anumandra octave. Yet, it has; why?

43. (In reply) Shârngadêv says that a very delicate sound, called *Athisukshma*, manifests itself at the region of the navel and suggests that the Vina should have a corresponding Anumandra svara. Hence the Vina is rightly said to have Anumandra svara.

Madhya Mêla Vina

44-47. The other Vina, viz, *Madhya Mêla Vina* is now described. Of the four wires passing over the Mêru, the first should produce Anumandra *Pa*; the second, Mandra *Sa*; the third, Mandra *Pa*; and the fourth, Madhya *Sa*. The three sruti-wires on the side should, beginning from the top, produce Mandra *Sa*, Mandra *Pa*, and Madhya *Sa* respectively. The nature of the svaras produced along the six frets is the same as in the Sudha Mêla Vina; and the authority as to their acceptibility is also the same. But *Sa* and *Ri* of the two wires of Anumandra *Pa* and Mandra *Pa* are useless, as they occur again in the two wires of Mandra *Sa* and Madhya *Sa*. There are not as many frets in the Madhya Mêla Vina as in the Sudha Mêla Vina. The remaining frets should according to the views of a few others produce Athithâra svaras.

48. According to certain views, the 1st and 3rd wires of the Madhyamêla Vina should produce *Ma* instead of *Pa*. In other respects as before. *Ma* and Mridu *Pa* produced at the 5th and 6th frets of the second (or Mandra *Sa*) wire should be rejected as they occur again at the Mêru and the 1st fret of the third (or Mandra *Ma*) wire.

49. A few others leave the first three wires of the Madhyamêla Vina and place the frets only under the fourth (or Madhya *Sa*) wire with a view to produce the three octaves *Madhya*, *Thâra*, and *Athithâra*.

50. But they leave out the fret which produces Athithâra *Pa*. On the left-side of the Vina one sruti wire gives rise to Mandra *Sa*; and on its right side, two sruti wires give rise to Madhya *Sa* and Thara *Sa* respectively.

51. Some are of opinion that the Athithâra svara should be produced in a string of the Vina because of the existence in the human voice of *Krithrama* sound as suggested by the ancient teachers of music. But the shrill sound of the Athithâra makes it unpleasant and unmusical to hear.

52. There are still other kinds of Vinas which are not described here, on account of their wide renown. But any authorised variety, though unmentioned here, is worthy of acceptance.

VIVEKA III

MÊLAS

1. Now, the *Mêlas* are described and arranged in their natural ascending order of svaras. They are 960 in number; and they are formed out of the 15 varieties in which *Ri*, *Ga*, *Ma*, *Dha*, *Ni* divide themselves according to the prescribed number of the srutis.

The Fifteen Varieties of Ri, Ga, Ma, Dha, Ni

2 to 4. The fifteen varieties of *Ri*, *Ga*, *Ma*, *Dha*, *Ni* are, in order, as follows:—(1) Thivra *Ri*, (2) Thivrathara *Ri*, (3) Thivrathama *Ri*; (4) Sâdhârana *Ga*, (5) Anthara *Ga*, (6) Mridu *Ma*, (7) Thivrathama *Ga*; (8) Thivrathama *Ma*, (9) Mridu *Pa*; (10) Thivra *Dha*, (11) Thivrathara *Dha*; (12) Thivrathama *Dha*; (13) Kaisiki *Ni*, (14) Kâkali *Ni*, (15) Mridu *Sa*. The first three are the varieties of *Ri*; the next four, of *Ga*; the next two, of *Ma*; the next three, of *Dha*; and the next three, of *Ni*.

An Explanation

5 to 7. It has been pointed out that Mridu *Ma* is only a variety of *Ga*; Mridu *Pa*, a variety of *Ma*; and Mridu *Sa*, a variety of *Ni*. I shall explain the changes effected by the svaras from out of the fifteen. Just as the svara preceding Sudha *Ri* is *Sa*, so each svara preceding any one of the three *Ri*'s is *Sa*. Again, just as the svara preceding Sudha *Ga* is *Ri*, so each svara preceding any one of the four *Ga*'s is *Ri*. Further again, just as the svara preceding Sudha *Ma* is *Ga*, so each svara preceding any one of the two *Ma*'s is *Ga*. Still further again, just as the svara preceding Sudha *Dha* is *Pa*, so each svara preceding any one of the three *Dha*'s is *Pa*. And finally, just as the svara preceding Sudha *Ni* is *Dha*, so each svara preceding any one of the three *Ni*'s is *Dha*. Thus the nature of the svaras (*Sa* and others) has been ascertained, whether they stand in their own srutis or in those of others or in any variety of others.

The Number of the Mêlas

8. The total number of the Mêlas which contain one, two, three, four, or five distinct varieties of svaras grouped under *Ri*, *Ga*, *Ma*, *Dha*, *Ni* are respectively 15, 89, 261, 378 and 216. The changeless *Sa* is an additional one. [In all, 960].

The Groups of the Mêlas

9-12. The fifteen svaras are termed 1st, 2nd, and so forth up to the 15th. I shall now determine the groups of the Mêlas, which make up the

totals 89 and so on and which indicate the mêlas beginning with one, two, three four, or five distinct svaras. The Mêlas which begin with any one of the fifteen varieties, taken singly, are fifteen in number; and they may be arranged under five heads, such as 3 of *Ri*, 4 of *Ga*, 2 of *Ma*, 3 of *Dha* and 3 of *Ni*. When the svaras are taken in pairs we get 12 melas under each *Ri*, 8 under each *Ga* 6 under each *Ma*, and 3 under each *Dha*. When the melas begin with three distinct svaras we get 53 under each *Ri*, 21 under each *Ga* and 9 under each *Ma*. When the mêlas begin with four distinct svaras, we get 102 under each *Ri* and 18 under each *Ga*. The melas which begin with five distinct svaras are 72 under each *Ri*. If from any previous total we deduct the number of the Mêlas in any one of the five groups we get corresponding figures for the succeeding groups.

The Method of expanding the Mêlas

13-17. For the sake of expanding the Mêlas, let "1—4—8—10—13" form the first (or starting) row. Let its last figure (viz 13) be increased gradually by one and arranged one below another till it reaches 15. After reaching 15, let the penultimate figure of the said first row (viz 10) be increased gradually by one and arranged one below another, while the other figures of the said first row are repeated, as before. When the penultimate figure reaches 12, let the 3rd figure from the last (viz, 8) be increased gradually by one and arranged one below another, while the other figures of the said first row are repeated, as before. When the said 3rd figure reaches 9, let the 4th figure from the last (viz, 4) be increased gradualy by one and arranged one below another, while the other figures of the said first row are repeated, as before. When the said 4th figure reaches 7, let the 5th figure from the last (viz, 1) be increased gradualy by one and arranged one below another, while the other figures of the said first row are repeated as before. It is thus the expansion of two or more svaras is accomplished.

Nashta

18—21. Subtract from the number of the given Mèla one by one of the group-figures of the *same* variety; and write the starting line, beginning with the number of the group figure, obtained just where the subtraction stops. If in the very beginning the subtraction is not possible, commence the starting line with 1. Again, subtract from the remainder obtained, one by one of the group-figures of the *preceding* variety, care being taken to see that those figures should (*a*) nor belong to the first group (*b*) be below the corresponding figure written on the starting line and (*c*) also make a combination of their total numbers with the figure already written on the starting line possible. The last remainder obtained after subtracting one by one of the group-figures should be such as its combination with the last figure in the starting line, when diminished, by one, may produce a figure which is not equal to, or less than, the preceding one or which does not indicate only a variety of the same note as the preceding one.

Udhishta

22-23. Write on the first line the form of the given Mêla. Write on the second line the starting line of the same variety. Find out the excess of the given Mêla, over the starting line under the corresponding figures. Let the excess indicate the number of the group-figures of the correspondingly preceding columns as in the process of Nashta. Add all these figures. Add, to the total obtained, the remaining ones above the first figure, indicated in the starting line. Add at last 1 to the total given. We get the *Udhishta* Mêla, that is, the 'number' of the given Mêla.

The Mêlas Omitted

24. From out of the total number (960) of Mêlas, so many as 105 should be rejected; because every one of them contains two svaras which are apparently distinct but which stand on a single sruti. They were taken into account merely for the sake of Prasthâra, just as those which were not Kootathânas were reckoned along with Kootathânas for calculation.

Author's Prayer

25. I have incidentally and of my own choice explained the method of expansion with Nashta and Udhishta, though they have not been stated by the ancient masters of music. I request, therefore, the kindly disposed learned men not to disregard what I have done.

The Names of the 23 Mêlas

26-31. I shall refer only to 23 Mêlas which have given rise to the well-known Râgas in current use. I shall describe 1 of Sudha-svaras; 2 containing 1 Vikritha each; 7 containing 2 Vikrithas each; 4 containing 3 vikrithas each; 8 containing 4 vikrithas each; and 1 containing 5 Vikrithas. The number of the minor Mêlas classed under each of the six groups is not the same throughout; one is smaller or larger than the other. I shall now mention the names of those Mêla Râgas:—Mukhâri, Rêvagupthi, Sâmavarâli, Thôdi, Nâdarâmkri, Bhairava, Vasantha, Vasanthabhairavi, Mâlavagowda, Rithigowda, Abhira Nata, Hammira, Sudha-Varâti, Sudharâmkri, Srirâga, Kalyâna, Kâmbhôdi, Mallâri, Sâmantha, Karnâtagowda, Desâkshi, Sudhanâta and Sâranga. These are the 23 Mêlas. I shall now describe these (23) Mêlas, beginning with Mukhâri along with their characteristics.

(1) *Mukhâri*

32. In the Mêla of 'Mukhâri', there are seven svaras, Shadja and others which are all Sudhas. From it are derived Mukhari, Thurushkathodi and others.

(2) *Rêvagupthi*

33. 'Rêvagupâthi' has six Sudha-svaras viz *Sa Ri Ma Pa Dha Ni* and one Vikritha-Svara viz Anthara *Ga*. From it, are derived Rêvagupthi and others.

(3) *Sâmavarali*

34. In the Mèla of 'Sâmavarali', the svaras *Sa Ri Ga Ma Pa Dha* are Sudhas; while Kâkali *Ni* is Vikritha. From it, are derived Sâmavarâli, Vasanthavarâti and others.

(4) *Thódi*

35. In the Mèla of Thôdi, Sâdhârana *Ga* and Kaisiki *Ni* are the two Vikrithas; while *Sa Ri Ma Pa Dha* are Sudhas. Thôdi and others are derived from it.

(5) *Nâdarâmakri*

36. In the Mèla of Nâdarâmakri', Sadharana *Ga* and Mridu *Sa* are the two Vikrithas; while *Sa Ri Ma Pa Dha* are Sudhas. From it are derived Nâdarâmakri and others.

(6) *Bhairava*

37. In the Mèla of 'Bhairava', *Sa Ri Ma Pa Dha* are Sudhas; while Anthara *Ga* and Kaisiki *Ni* are Vikrithas. From it, are derived Bhairava, Powravika and others.

(7) *Vasantha*

38. In the Mèla of 'Vasantha', *Sa Ri Ma Pa Dha* are Sudhas; while Anthara *Ga* and Kâkali *Ni* are Vikrithas. From it, are derived Vasantha, Takka Hijejja, Hindôla and others:

(8) *Vasanthabhairavi*

39. In the Mèla of 'Vasanthabhairavi', *Sa Ri Ma Pa Dha* are Sudhas; while Mridu *Ma* and Kaisiki *Ni* are Vikrithas. From it, are derived Vasanthabhairavi, Maravi and others.

(9) *Mâlavagowda.*

40 to 42. In the Mèla of Mâlavagowda, *Sa, Ri, Ma, Pa, Dha* are Sudhas; while Mridu *Ma* and Mridu *Sa* are Vikrithas. From it, are derived Mâlavagowda, Chaithigowda, Poorvi, Pahadi, Dêvagândhâra, Gondakriya, Kuranji, Bahuli, Râmakri, Pâvaka, Asavari, Panchama, Bangâla, Sudhalalitha, Gurjari, Paraja, Sudhagowda and others.

(10) *Rithigowla.*

43. In the Mèla of 'Rithigowla', *Sa, Ri, Ga, Ma, Pa* are Sudhas; while Thivrathara *Dha*, and Kaisiki *Ni* are Vikrithas. From it, are derived Rithigowla and others.

(11) *Abhiranâta.*

44. In the Mêla [illegible] 'Abhiranâta', *Sa, Ma, Pa, Dha* are Sudhas; while Thivrathara *Ri*, Sâdh[illegible] and Mridu Sa are Vikrithas. From it, are derived Abhiranâta a[illegible]

(12) *Hammira.*

45. In the Mêla of 'Hammira', *Sa, Ma, Pa, Dha* are Sudhas; while Thivrathara *Ri*, Mridu *Ma*, and Mridu *Sa* are Vikrithas. From it, are derived Hammira, Vihangada, Kedara, and others.

(13) *Sudhavarâti.*

46. In the Mêla of 'Sudhavarâti, *Sa, Ri, Pa, Dha* are Sudhas; while Sâdhârana *Ga*, Thivrathama *Ma* and Mridu *Sa* are Vikrithas. From it, are derived Varâti and others.

(14) *Sudharamakri.*

47. In the Mêla of 'Sudharâmakri,' *Sa, Ri, Pa, Dha* are Sudhas; while Mridu *Ma*, Thivrathâma *Ma*, and Mridu *Sa* are Vikrithas. From it, are derived Sudharâmakri, Lalitha, Jaithâsri, Thrâvani, Dêsi, and others.

(15) *Srirâga*

48-49. In the Mêla of 'Srirâga', *Sa Ma Pa* are Sudhas; while Thivra*Ri*, Sâdhârana *Ga*, Thivra *Dha*, and Kaisiki *Ni* are Vikrithas. From it, are derived Srirâga, Mâlavasri, Dhanyâsi, Bhairavi Dhavala, Saindhavi, and others known by different names in different localities.

(16) *Kalyâna*

50. In the Mêla of 'Kalyâna', *Sa Pa Dha* are Sudhas; while Thivrathara *Ri*, Sâdhârana *Ga*, Mridu *Pa* and Mridu *Sa* are Vikrithas. From it are derived Kalyâna and others.

(17) *Kâmbhôdi*

51. In the Mêla of 'Kâmbhôdi' *Sa, Ma, Pa* are Sudhas; while Thivrathara *Ri*, Anthara *Ga*, Thivrathara *Dha*, and Kâkali *Ni* are Vikrithas. From it, are derived Kâmbhôdi, Dêvakri and others.

(18) *Mallâri*

52. In [illegible] Mêla of 'Mallâri,' *Sa Ma Pa* are Sudhas; while. Thivrathara *Ri*, [illegible] *Ma*, Thivrathara *Dha* and Mridu *Sa* are Vikrithas. From it, are derived Mallâri, [illegible]atamallâri, Poorvagowda, Bhupali, Gowda, Sankarâbharana, Natanârâyana, Nârâyanagowda, another Kêdara, Sâlankanâta, Vêlâvali, Madhyamâdi, Sâvêri, Sourashtri, and others.

(19) *Sâmantha*

53. In the Mêla of 'Sâmantha,' *Sa Ma Pa* are Sudhas; while, Thivrathama *Ri*, Anthara *Ga*, Thivrathama *Dha*, and Kâkali *Ni* are Vikrithas. From it, are derived Sâmantha and others.

(20) *Karnâtagowda*

56-57. In the Mèla of 'Karnâtagowda,' *Sa Ma Pa* are Sudhas; while Thivrathama *Ri*, Mridu *Ma*, Thivra *Dha*. and Kaisiki *Ni* are Vikrithas. From it, are derived Karnâtagowda, Atâna, Nâgadhvani, Sudhabangâla, Varnanâta, Thurushkathôdi (Iraq) and others.

(21) *Dêsâkshi*

58. In the Mèla of 'Dêsâkshi', *Sa, Ma, Pa* are Sudhas; while Thivrathama *Ri*, Mridu *Ma*, Thivrathara *Dha* and Mrida *Sa* are Vikrithas. From it, are derived Dêsâkshi and others.

(22) *Sudhanâta*

59. In the Mèla of 'Sudhanâta,' *Sa, Ma Pa* are Sudhas; while Thivrathama *Ri*, Mridu *Ma*, Thivrathama *Dha* and Mridu *Sa* are Vikrithas. From it, are derived Sudhanâta and others.

(23) *Sâranga*

60. In the Mèla of 'Sâranga,' *Sa, Pa* are Sudhas; while Thivrathara *Ri*. Thivrathams *Ga*, Mridu *Pa* Thivrathama *Dha*, and Mridu *Sa* are Vikrithas, From it, are derived Sâranga and others.

VIVEKA IV

RÂGAS

Râga defined

1. 'Râga' is a special arrangement of sounds pleasing to the ear and constituted by Graha, Amsa, Nyâsa etc. The well-known Râgas vary in number according to the various views of the ancient masters.

Its first three kinds

2-3. The less-known Râgas, taking their birth in particular localities, are as endless in number as the waves of the ocean. They are of three kinds, *Sudha, Châyâlaga*, and *Sankirna*. 'Sudha' Râgas produce joy by dint of their own virtues; 'Châyâlaga' Râgas, by those of others; and 'Sankirna' Râgas, by both. Thus Sankara expressed his view.

Its second three kinds

4. Râgas are, again, *Superior, Middling* and *Inferior*. 'Superior' Râgas are those which are fit for Alâpa, Alapti and Prabandha. 'Middling' Râgas are similarly fit for Alapa etc but rarely used. While, 'inferior' Râgas are very much in fashion but not fit for Alapa etc.

Its third three kinds

5-7. *Dêsi*-Râgas which are different in different countries are characterised by *Poorna, Oudava* and *Shâdava*. I shall briefly describe them from the standpoint of the Mèlas, according to the prevailing views and mention their divisions, Graha etc and also their times of singing.

Mukhâri and Thurushkathôdi

8. 'Mukhâri is Sampurna; it has *Sa* for Graha, Amsa and Nyâsa; and it may be sung always. 'Thurushkathôdi' is, again, Sampurna; it has *Ga* for Graha, Amsa and Nyâsa; it must be sung after the dawn; and it is of a *Gamaka nature*.

Rêvagupthi and Sâmavarâli

9. 'Revagupthi' has no *Sa* and *Pa*; it has *Ri* for Graha, Amsa, and Nyâsa ,and must be sung in the evening. While 'Sâmavarâli' is Sampurna, has *Sa* for Graha, Amsa and Nyâsa and may be sung always.

Vasanthavarâli and Thôdi

10. 'Vasanthavarâli' has no *Ri* and *Pa*; it has *Ga* for Graha and Amsa and *Sa* for Nyâsa; and it may be sung always. While 'Thôdi' is Sampurna, has *Ga* for Graha, Amsa and Nyâsa and must be sung in the dawn or a little after it.

Nâdarâmakri and Bhairava

11. 'Nâdarâmakri' is Sampurna, has *Sa* for Graha, Amsa and Nyâsa and must be sung in the night. While 'Bhairava' is also a Sampurna, has *Dha* for Graha and Amsa and *Sa* for Nyâsa and must be sung in the morning.

Powravi and Vasantha

12. 'Powravi' has only a little use of *Ri* and *Pa*; has *Sa* for Graha, Amsa and Nyâsa; and must be sung in the morning. While, 'Vasantha' is Sampurna; has *Sá* for Graha, Amsa and Nyâsa; and must be sung at daybreak

Takka and Hijêja

13. 'Takka' is Sampurna; has *Sa* for Graha, Amsa and Nyâsa; and must be sung at the end of the day. While, 'Hijêja is Akhila (or Sampurna) has *Ma* for Graha and Amsa and *Sa* for Nyâsa; and must be sung in the evening.

Hindôla and Vasanthabhairavi

14. 'Hindôla' has no *Ri* and *Pa*; has *Ma* for Amsa and *Sa* for Graha and Nyâsa; and may be sung always or at day break. While 'Vasanthabhairavi has no *Pa*; has *Sa* for Graha, Amsa and Nyâsa; and must be sung at daybreak.

Mâravika, Mâlavagowda and Chaithigowda

15-16. 'Mâravika' has no *Ri* and *Dha*; has *Ga* for Graha and Amsa and *Sa* for Nyâsa; and may be sung always. While 'Mâlavagowda' is Sampurna or at times, has no *Ga* and *Dha*; has *Ni* for Graha, Amsa, and Nyâsa or at times has *Sa* for Nyâsa; and must be sung at dusk. While, again, 'Chaithigowda' has no *Ga* and *Dha*; has *Ni* for Amsa and *Sa* for Graha and Nyâsa; and must be sung in the evening.

Poorvi and Pâdi

17. 'Poorvi' is Sampurna; has *Sa* for Graha and Nyâsa and *Ga* for Amsa; and must be sung in the evening. While 'Pâdi' has no *Ga*; has *Sa* for Graha, Amsa and Nyâsa; and deserves to be sung in the evening.

Dêvagândhâra and Gowdakriya

18. 'Dêvagândhâra' has no *Ga* and *Ni*; has *Ri* for Graha, *Pa* for Amsa, and *Sa* for Nyâsa; and may be sung always. While 'Gowdakriya' has no *Dha*; has *Sa* for Graha, Amsa and Nyâsa; and must be sung in the morning.

Kurânji and Bahuli

19. 'Kuranji' has only a little use of *Dha*, has *Sa* for Graha, Amsa and Nyâsa and may be sung always. While 'Bahuli' has no *Ma* and *Ni*, has *Sa* for Graha, Amsa and Nyâsa and must be sung in the afternoon.

Râmakri and Pâvaka

20. 'Râmakri' is Sampurna; has *Sa* for Graha, Amsa, and Nyâsa or, at times has *Ga* for Graha and Amsa and may be sung always. While 'Pâvaka" has no *Ni*, has *Ga* for Graha, *Dha* for Amsa and *Sa* for Nyâsa; and may be sung always.

Asâvari and Panchama

21. 'Asâvari' is Sampurna; has *Ma* for Graha and Amsa and *Sa* for Nyâsa; and may be sung always. While, 'Panchama' has no *Ri*, has *Pa* for Graha and Amsa and Nyâsa; and must be sung at daybreak.

Bangâla and Sudhalalitha

22. 'Bangâla' is Sampurna; has *Sa* for Graha and Amsa and Nyâsa; and may be sung always. While, 'Sudhalalitha' is Sampurna or at times has no *Pa*; has *Sa* for Graha, Amsa and Nyâsa; and must be sung at daybreak.

Gurjarika and Paraj

23. 'Gurjarika' has no *Pa*; *Ri* for Graha, Amsa and Nyâsa; and deserves to be sung in the morning. While Paraj has only a little use of *Ni*; has *Ga* for Graha and Amsa and *Sa* for Nyâsa; and has *Ga* and *Dha* for Gamaka-use; and may be sung always.

Sudhagowda and Rithigowda

24. 'Sudhagowda' has only a little use of *Ni*; has *Sa* for Graha and Nyâsa and *Pa* for Amsa; and must be sung at dusk. While 'Rithigowda' is Sampurna, has *Ni* for Graha, Amsa and Nyâsa; and must be sung in the evening.

Abhiri and Hammir

25. 'Abhiri' is Sampurna, has *Ga* for Graha and Amsa and *Sa* for Nyâsa and must be sung at dusk. While Hammir has only a little use of *Ni*, has *Ga* for Graha, *Pa* for Amsa, and *Sa* for Nyâsa; and must be sung in the night.

Vihangada and Kêdâra

25' 'Vihangada' has only a little use of *Dha*; has *Ni* for Graha, and Amsa, and *Sa* for Nyâsa and must be sung in the night. While 'Kêdâra' has only a little use of *Ri* and *Dha*, has *Ga* for Graha and Amsa and *Sa* for Nyâsa, and must be sung in the night.

27. 'Sudhavarati' is Sampurna; has *Ri* for Graha and *Sa* for Amsa and Nyâsa and must be sung in the day-time. While 'Dêsakrit' is Sampurna; has *Sa* for Graha, Amsa and Nyâsa, has *Ma* and *Ni* for Gamaka-use; and must be sung in the noon.

Lalitha and Jaithâsri

28. 'Lalitha' is Sampurna or has at times no *Pa*, has *Sa* for Graha and Nyâsa and *Dha* for Amsa and must be sung at daybreak. While 'Jaithâsri has only a little use of *Ri* and *Dha*, has *Sa* for Graha and Nyâsa and *Ga* for Amsa and must be sung in the morning.

Thrâvani and Dêsi

29. 'Thrâvani' is Sampurna, has *Ri* for Graha and Amsa and *Sa* for Nyâsa and must be sung in the evening. While 'Dêsi' has only a little use of *Ga*, has *Ri* for Graha, Amsa and Nyâsa and may be sung always.

Srirâga, Mâlâsri and Dhanyâsi

30-31. 'Srirâga' has no *Ga* and *Dha* or is at times, Sampurna; has *Ri* for Graha and Amsa and *Sa* for Nyâsa and must be sung at dusk. While 'Mâlâsri' is Sampurna or has at times only a little use of *Ri* and *Dha*, has *Sa* for Graha, Amsa and Nyâsa or at times *Ni* for Graha and Amsa and is sung usually at the beginning of any function for prosperity's sake; but it may be sung always. While again 'Dhanyâsi' has only a little use of *Ri* and *Dha*, has *Sa* for Graha, Amsa and Nyâsa and must be sung in the morning time.

Bhairavi and Dhavala

32. 'Bhairavi' is Sampurna; has *Sa* ior Graha, Amsa, and Nyâsa; is characterised by the full use of *Ri* and *Pa*; and may be sung always. While 'Dhavalâ' has no *Ri* and *Dha*; has *Sa* for Graha, Amsa and Nyâsa; is characterised by the full use of Pa; and may be sung always.

Saindhavi and Kalyâna

33. Saindhavi has no *Ga* and *Ni*; has *Sa* for Graha, Amsa and Nyâsa; is amenable to Gamaka use; and may be sung always. While 'Kalyâna' is Sampurna; has *Sa* for Graha and Nyâsa and *Ga* for Amsa and must be sung at dusk.

Kâmbhôdi and Dêvakri

34. 'Kâmbôdhi' is Sampurna or, at times has no *Ni*; has *Sa* for Graha Amsa and Nyâsa; and must be sung in the evening. While 'Dêvakri' is Sampurna or, at times, has no *Pa*; has *Sa* for Graha, Amsa and Nyâsa; and must be sung in the afternoon.

Mallari, Natayuk and Poorvagowda.

35. 'Mallâri' and 'Natayuk have each no *Ga* and *Ni*; have each *Dha* for Graha, Amsa and Nyâsa; and must be sung, after day break. While 'Poorvagowda' is Sampurna; has *Sa* for Graha and Nyasa; and *Ga* for Amsa; and must be sung at noon.

Bhupali and Gowda

36. 'Bhupali' has no *Ma* and *Ni*; has *Sa* for Graha and Nyâsa and *Ga* for Amsa; and must be sung at day break. While 'Gowda' has only a little use of *Ni*; has *Dha* for Graha, Amsa and Nyasa; and must be sung in the afternoon.

Sakarâbharana and Natanarayana

37. 'Sankarâbarana' is Sampurna; has *Sa* for Graha, Amsa and Nyâsa; and must be sung at day-break. While Natanarayana is Sampurna· has *Sa* for Graha and Nyâsa and *Ga* for Amsa; and must be sung in the afternoon,

Narayauagowda and Kedâra

38. 'Nârâyanagowda' has no *Ri*; has *Ga* for Graha, Amsa and Nyâsa; and must be sung at day-break. While 'Kêdâra' (the second) is Sampurna; has *Ni* for Graha, Amsa and Nyâsa; and must be sung in the night time.

Sâlankanâta and Vêlâvali

39. 'Sâlankanâta' is Sampurna; has *Sa* for Graha, Amsa, and Nyâsa; and must be sung in the evening. While 'Vêlâvali' is Sampurna or, at times, has no *Ri* and *Pa*; has *Dha* for Graha, Amsa and Nyâsa; and must be sung at dawn.

Madhyamâdi and Savêri

40. 'Madhyamâdi has no *Ri* and *Dha*; *Ma* for Graha, Amsa and Nyâsa and must be sung at dawn. While 'Sâveri' has no *Sa* and *Pa*; has *Dha* for Graha, Amsa and Nyâsa; and must be sung at dawn.

Saurâshtra and Sâmantha

41. 'Saurashtra' is Sampurna; has *Sa* for Graha, Amsa and Nyâsa; and must be sung in the evening. While, Sâmantha' is Sampurna; has *Sa* for Graha, Amsa and Nyâsa: and must be sung in the evening.

Karnâta and Attâna

42. 'Karnâta' has at times no *Ri* and *Dha* but is otherwise Sampurna; has *Ni* for Graha, Amsa and Nyâsa; and must be sung at midnight. While 'Attâna' is Sampurna; has *Pa* for Graha, *Dha* for Amsa and *Sa* for Nyâsa, and must be sung in the night time.

43. 'Nâgadhvani' is Sampurua; has *Sa* for Graha, Amsa and Nyâsa and may be sung always. While 'Sudhabangâla' is Sampurna, has *Ma* for Graha, Amsa and Nyâsa and must be sung at day break.

Varnanâta and Thurushkathôdi (Iraq)

44. 'Varnanâta' is Sampurna; has *Sa* for Graha. Amsa and Nyâsa; and must be sung at midnight. While 'Thurushkathôdi' (Iraq) is Sampurna, has *Ma* for Graha Amsa and Nyâsa; is amenable to the use of gamakas; and must be sung at midnight.

Dêsâkshi and Sudhanâta

45. 'Dêsâkshi' has in ascent no *Ma* and *Ni*, has *Ga* for Graha, Amsa and Nyâsa and must be sung at daybreak. While 'Sudhanâta' is Sampurna, has *Sa* for Graha, Amsa and Nyâsa and must be sung at dusk.

Sâranga

46. 'Sâranga' is Sampurna, has *Sa* for Graha, Amsa and Nyâsa and must be sung in the afternoon. Thus, the Ragalakshanas have been briefly noticed from various standpoints.

VIVEKA V

RÂGA-FORMS

1. Having made a brief reference to the Râgas and their characteristics, according to the Mêlas to which they belong; I shall now enumerate them, at length, according to the time of their singing.

Râgas amenable to the Time-theory

2-6. The following Râgas are amenable to the Time-theory and should each be sung in that particular period of time which is singled out of the eight periods beginning with Day-break, and prescribed:—Sankarâbharana, Vèlâvali, Bhupâli, Sudhalalitha, Vasantha, Hindôla, Vibhâsalalitha, Jaithâsri, Dhanyâsi, Bhairavi, Powravi, Thôdi, Thurushkathôdi, Mallâri, Natamallâri, Gônda, Poorvagowda, Dêsikâra, Sudhavarâti, Bahuli, Sâranga, Natanârâyana, Dèvakriya, Saurâshtra, Chaithigowdi, Poorvi, Thrâvani, Kâmbhôdi, Sudhanâta, Abhiri, Kalyâna, Srirâga, Mâlavagowda, Gowda, Karnâta, Addâna, Varnanâta, Hammira, Kêdâra, and Vivahangada.

The Timings of the Râgas

7-10. The Râgas beginning with Sankarabharana should be sung at daybreak; the Râgas beginning with Jaithâsri, in the morning; the Râgas beginning with Thôdi, in the dawn; the Râgas beginning with Gônda, in the noon; the Râgas beginning with Bahuli, in the afternoon; the Râgas beginning with Saurashtra, in the evening; the Râgas beginning with Sudhanata, in the dusk; and the Râgas beginning with Karnâta, in the night. And finally the following Râgas may be sung always:—Mâlavasri, Dhavala, Mukhâri, Râmakriya, Pavaka, Saindhavi, Asâvari, Gândhâra, Mâravi, and Paraj. The abovementioned Râgas deserve to be sung successively in their respectively appointed times. Now, I shall describe the various Râga-Forms in the Arya-metre verses.

What 'Roopa' means

11. That is called *Roopa* which by being embellished with sweet flourishes of svaras, brings a Râga vividly before one's mind. It is of two kinds—*Nadâtma* and *Dèvamaya*, of which the former has many phases and the latter only one.

Nadâtma Roopa

12-13. The first kind, viz, *Nadâtma Roopa*, which is reputed to be well relished by the people, is first described. Any collection of svaras of whatever arrangement is, for that matter, a *Roopa*. Âlâpana, Moorchana, Sudha Thâna, Alankâra, Koota Thâna and their commingling—a few of these should be known or recognised by their roopas.

The Names of the Various Methods of Vina Playing

14-16. Of the endless methods of Vina-Playing, I shall mention only twenty methods which are prominently prevalent in Dêsi and two registers. In all, I shall refer to 22 varieties, culled out by me. They are:—Prathihathi, Âhathi, Anuhathi and Ahathi; Peeda, Dôlana, Vikarsha and Gamaka; Kampa, Gharshana, Mudra, Sparsa, Naimnya, Pluthi and Druthi; Paratha and Uchatha; two Nijathas; Sama, Mridu and Katina. The characteristics of these varieties are described, in order, in terms of the Vina.

Prathihathi and Âhathi

17. 'Prathihathi' is the name given to that majestically-sublime sound which is produced on the Vina by a double-beat, the first being a beat proper on the string which results in the production of a svara (usually, *Sa*) and the second being a quick passing of the fingers along the wire to that svara's octave and thus producing a Hunkâra sound. When after the production of a Svara with a beat, higher svaras including the first svara's octave are produced without any more beating, the resulting sound is called 'Âhathi'.

Anuhathi, Ahathi, Peeda, and Dôlana

18. 'Anuhathi' is the same majestically-sublime sound as Prathihathi; but, while the latter is produced on the Vina by a double-beat, the former is produced by a single-beat. But if the same sound is produced with no beat at all (probably with a *mend*) the Anuhathi is called 'Ahathi.' Again, 'Peeda' is the name given to such a manipulation of the finger as produces the sound of a double note, the first being louder than the second. While 'Dôlana' is the sound produced by passing the fingers to and fro along the frets.

Vikarsha, Gamaka, Kampa and Gharshana

19. 'Vikarsha' is Dôlana *minus* Âgamana. That is to say, it is produced by passing the finger only onward and not onward and backward as in the case of Dôlana. When, after a beat, the finger is passed along the frets to and fro as in the case of Dôlana, but slowly and thrice or even four times; that kind of Dôlana is called 'Gamaka.' Again, *quick* Gamaka is called 'Kampa'. That is to say, when after a beat the finger is passed along the frets to and fro, as in the case of Dôlana, twice or thrice but quickly; that kind of Dôlana is called Kampa. While 'Garshana' is the sound produced by a svara accompanied by the preceding and succeeding svaras.

Mudra, Sparsa, and Naimnya.

20. 'Mudra' is the name given to that process by which a svara is sounded and the finger immediately passes to its preceding svara and covers it so as to prevent any sound issuing out of it. 'Sparsa' is the same as Âhathi; only after producing a svara the finger quickly touches its preceding svara and sounds it. While 'Naimnya' is the process by which a very loud sound is produced by pressing the wire between the frets.

Pluthi, Druthi, Paratha, and Uchatha

21. 'Pluthi' is the sound of eight svaras produced in quick succession 'Druthi' is a generic name to the quick-playing of the Vina. 'Paratha' is the process by which *Ri* is produced by pressing the Sa-fret. But when by the same peocess, *Ga* is produced, it is called 'Uchatha'.

The two Nijathas, Mridu, and Katina.

22. The process of *Paratha*, if slowly carried on, is one kind of 'Nijatha'; while that of Uchatha, if slowly carried on, is the other kind of 'Nijatha'. 'Sama' is a generic name for the slow-playing of the Vina. 'Mridu' is the lower register, while 'Katina' is the higher register.

The Signs of the Methods of Vina-Playing.

23-29. Prathihathi, Âhathi, Anuhathi and Ahathi have each the following respective signs:—Two connected zeros below, one zero below, a line jointed to a zero below, and a zero *plus* a point within, below. The sign of Peeda is a circle by the right side. The signs of Dôlana, Vikarshana, and Gamaka form one and the same S-Mark; but the first S is vertical and above; the 2nd, horizontal and above; and the third, vertical and by the right side. The signs of Kampa, Gharshana, and Mudra form, alike, a line; but the first line is vertical and above; the 2nd, horizontal and above; and the 3rd horizontal and below. The signs of Sparsa, Naimnya, and Pluthi form, alike, a crescent; but the 1st crescent is above; the 2nd, below; and the 3rd, by the right side. While the sign of Druthi is a chained line below, the signs of Paratha, Uchatha, and the two kinds of Nijatha form, alike, the S-Mark; but the 1st is horizontal and below; the 2nd, horizontal and above and below; the 3rd. horizontal and jointed to a zero below; and the fourth, horizontal and above and below, the second 'below' S being jointed to a zero. Again, the signs of Sama, Mridu, and Katina form, alike, an elongated zero but the 1st is vertical and by the right side; the 2nd, vertical and above and the 3rd horizontal and above. One or two or even all of these *signs* are made use of, in connection with one and the same svara. When, in playing, two sounds are produced, there are corresponding two signs to represent them. The svaras of the Madhya-Register have no (egg-shape) sign above them, as in the case of the Mandra or Thâra Register-svaras. The sign of *Padmâkara* denotes the beginning or end of the Raga-Form.

A Reminder regarding Sudha-Vikritha Svaras.

30. Although, for convenience' sake, mere *Sa, Ri, Ga, Ma, Pa, Dha, Ni* are written (in the following *prasthâras*), the reader has, in every one of the Mêlas, (to remember) to find out which of those svaras is *Sudha* and which *Vikritha*.

Author's Prayer again

31. On account of the Soothra-like style which was never attempted before by any of my predecessors and in which the following Râga-Roopas are written by me for the purpose of the Vina-Playing; the fulness of beauty in the matter of permuting and combining the svaras is doubtless wanting. The wise men must endure it.

The Work of the Right-Hand Fingers

32-34. One should play on the Vina by striking the fourth upper-wire in regular succession with the tip as well as the front of the nail of the middle-finger, coupled with the front and the back of the nail of the fore-finger. To these, must be added the striking of the three Sruti-wires with the back of the nail of the little finger. In other varieties of Prabandhas like Sthâya, such as *Âlapana* one may play as he pleases with his middle-and-fore fingers upon the other three upper wires.

If four quick beats on an upper wire are given with the front of the nails of the middle-and-fore fingers and, again if they are immediately followed by another four quick beats on the same wire given with the back of the same nails; that kind of Vina-Playing is called 'Karthari'. This much, without further over-elaboration is given of the work of the right-hand fingers.

The Work of the Left-Hand Fingers

34-36. I now (proceed to) describe the work of the left-hand fingers on the Vina. Along the upper wires the middle finger must pass in ascent; and the fore-finger must accompany the middle finger and merely touch without sounding the svara previous to that sounded by the middle finger.

But in descent the fore-finger must, as a rule, pass (and play a primary part) in order to exhibit or manifest the different methods of Vina-Playing such as *Prathihathi*. Some are of opinion that even in ascent the fore-finger may actually sound the svaras (along with the middle-finger). In the case of Râgas like Sudhanâta, the left-hand fore-middle-and-ring fingers must pass along the Mandra and Anumandra portions of the wires; while along the Madhya and Thâra portions thereof the left-hand fore-and-middle fingers must pass. Now follows the technical explanation of the methods of the Vina-Playing.

THE TECHNICAL EXPLANATION OF THE METHODS OF THE VINA-PLAYING

(a) The Sound-based Roopas

37-166. N. B. These 129 verses are not, as they cannot be, translated. But the 51 Râgas prastharafied therein by Sômanâth for the purpose of the Vina Playing may be classified thus:—

(1) 37—50. Seven Râgas, Sung at Day-break.
(2) 51—61. Four Râgas, Sung in the Morning.
(3) 61—71. Four Râgas, Sung at Dawn.
(4) 71—79. Four Râgas, Sung at Noon.
(5) 79—90. Four Râgas, Sung in the Afternoon.
(6) 90—101. Six Râgas, Sung in the Evening.
(7) 101—123. Six Râgas, Sung at Dusk.
(8) 123—143. Six Râgas, Sung in the Night.
(9) 144—166. Ten Râgas, Sung at any time.

167-8. Thus the Râga-Forms have been delineated in the Middle Register. The same kind of delineation applies to the other two Registers, *Mandra* and *Thâra*. And thus many kinds of Roopas, based on sound, of every one of the 51 Ragas have been described.

(b) The Deity-based Roopas

168. I shall describe the same Râgas, one by one, on the basis of their respective Deities.

169. The deity of *Sankarâbharana* is of white color and beautiful; it is ever fond of dancing: and, again, it wears a garland of lotuses round his neck, vibhoothi (or ashes) on his forehead, and a blood-red garment all round his body.

170. The deity of *Vêlâvali* is of blue color; she constantly moves here and there in the grove of the palm trees, as if she were in search of a young mate: and her constant movement sets her garland in motion and causes her crest to fall down into the hands in which she retains it.

171. The deity of *Bhupali* is of yellowish color; she wears a vibrating bracelet; and she ever moves in the forest to and fro in the manner of a swing, as if she were passionately craving for the embrace of her love.

172. The deity of (Sudha-) *Lalitha* is of white color; she wears a white garment and also different kinds of ornaments; and, at day-break, she waves lights before Siva by way of worship.

173. The deity of *Vasantha* is of white color; he wears a ruddy garment and also palâsa-flowers on his head: and he dwells at the root of the Mango-tree, the (scattered) seeds of which are (now and then) picked up by the cuckoo with its beak.

174. The deity of *Hindôla* is of white color; he is very beautiful and wears a garland of three kinds of flowers, viz, Asoka, Champaka, and Kamala; he is fond of sitting in a swing and of being moved by young ladies, to and fro.

175. The deity of (Vibhâsa-) *Lalitha* represents 'a fair exterior and a foul interior'. He is beautiful in body but insincere in mind. Having in his body all the marks of secret love-making with a strange lady; he, at day-break, meets his own afflicted wife, pretends to be sincere to her and even addresses her a few words of endearment.

176. The deity of *Jaithâsri* represents a very clever and also sincere wife who passionately loves her own husband. Her characteristics are those of Mathura; and, again, she is well-versed in the sweet language of that city.

177. The deity of *Dhanâsri* (Dhanyâsi) represents a true wife who is of blue color like that of the Doorva grass, unable to bear the shafts of love for her absent husband, tries to draw his form or likeness in her own cloth, whose tears-shed. while crying, cause her breasts to be bathed, whose neck has become pale and whose tresses of hair remain dishevelled.

178. The deity of *Bharirava* represents the beautiful form of the three-eyed God of white color, who wears Damaru and Thrisoola in his hands, a garland of snakes round his neck, vibhoothi (or ashes) all over his body, and the Moon and the Ganges and also matted hair on his head and whose garment consists of the elephant's (or tiger's) skin.

179. The deity of *Powravika* represents a white-colored body of slender frame who wears a blue garment, who has her breasts concealed by her long braid of hair as well as by her peculiar bodice, and who—pleased with the spring season—gets fond of sitting in a swing and of its being moved to and fro.

180. The deity of *Thôdi* represents a decorated woman of green color and of sweet speech, who wears ruddy garment, who—living in a forest—plays on a lute and caresses a deer, and who applies to her body the fragrant unguent of the Davala-tree.

181. The deity of *Thurushkathôdi* represents a true wife of a prefectly white color, who has a big braid of hair and wears a long blue garment, and who, unable to bear the shafts of love for her absent husband, repeats his name, while counting the beads held in her hands.

182. The deity of *Mallâri* represents a true warrior of such a blue color as shines from amidst the clouds, who wears a yellow garment and who—with a smiling face—is ever bent upon slaking the thirst of the Châthaka-birds.

183. The deity of *Natamallâri* represents a while-colored person, who dances for joy and also causes his peacocks to dance, and who gracefully stands near the root of a Kadaula-tree along with a swarm of bees that hive there on account of the ever-fresh fragrance with which the atmosphere around it is saturated.

184. The deity of *Gônda* represents a bee-like busy hunter of yellow color, who has placed a peacock's tail-feather in his grey hair, who wears a garland of *Kataja*-flowers, and who holds a bow (in his left hand) and an arrow (in his right hand).

185. The deity of *Poorvagowda* represents a young lotus-eyed person of superior merits, who is as agreeable as the moon, who wears a pair of ruddy cloths, and who worships Hara (Siva) with a garland of lotuses.

186. The deity of *Dêsikâra* represents a ruddy and lotus-eyed person of majestically-slow gait, who wears a gemmed-crown on his head and a sword in his (right) hand, and whose cloth is of variegated color.

187. The deity of (Sudha) *Varâti* represents a young lady of exceedingly white color, who wears a blue garment (round her body) and Mandâra and other flowers (on her head) and who, in the midst of a forest, is pitifully in search for her husband.

188. The deity of *Bahuli* represents a dark-blue-colored lady of slender frame, who shines with betels in her hands, who wearing a good bodice, sports herself in manifold ways, and whose tresses of hair and garment-borders move to and fro, as she walks here and there most beautifully.

189. The deity of *Sâranga* represents a gaily-decorated person of dark-blue color, who wears a yellow garment; who has a bow (on his shoulder-blade) and a lot of arrows (in his quiver), who is endowed wtih the strength of Garuda, and who has, in his hands, a lotus, a conch, a mace, and a wheel.

190. The deity of *Natanârâyana* represents a Kundala-wearing person of exceeding beauty, who is of a dark-blue color like the Indivara, who wears a gemmed-crown, and who—with the to and-fro moving of his yellow garment—dances with great pleasure and enthusiasm.

191. The deity of *Dêvakri* (Dêvakriti) represents a smiling lady of matchless beauty, the whole of whose resplendent body emits sweet fragrance, on account of its being covered with the just-blossoned flowers wherewith the Divine Tree is full, and who has a seat of honor to rest herself upon.

192. The deity of *Saurâshtri* represents an exceedingly white-colored lady whose graments are of variegated color, whose dark-blue-colored bodice covers her breasts in full, whose teeth are red-colored, whose face is as charming as the moon, and who—affected with the shafts of love—goes in search for her lover.

193. The deity of *Gowdi* represents a white, lotus-eyed lady of long arms and cheerful look, whose garment is as white as the churned ocean and whose umbrella is marked with a serpent.

194. The deity of *Chaithi* represents a ravishingly beautiful lady of white color, who wears a ruddy garment, who decorates her ears with mango-flower stalks, who likes to roam about in forests, and who is reputed to have as sweet a voice as that of the cuckoo.

195. The deity of *Poorvi* represents a proudly tall and beautiful lady of blue color like that of the Doorva grass, who has her hands and feet dyed with red-lac, who wears many kinds of ornament, and who captivates her husband thereby.

196. The deity of *Thrâvani* represents a yellow-colored lady of slender frame and charming tresses who wears a good-looking garland and who, sitting near a plantain tree, fascinates her husland with her swollen breasts.

197. The deity of *Kâmbhôdi* represents a dark-blue colored lady of good tresses, who wears a good garland and who, agitated by the sound of the cuckoo and apparently afraid of any stranger's onslanght, calls to her mind her (absent) husband and sheds tears (while solitarily sitting) in her house.

198. The deity of *Nâta* represents a ruddy-eyed but steady-minded horseman of oripment-like yellow color, who wears a garland (of pearls) and who, with sword and shield in his hands, scares away all his enemies in the battlefield.

199. The deity of *Abhiri* represents a beautiful and sweet-voiced lady of a dark-blue complexion and of good tresses, who wears a blue garment over her body and a garland of corals round her neck and whose ears are adorned with good ear-rings.

200. The dêity of *Kalyâna* represents a king resting on his seat of honor who wears a white garment over his body and a gemmed garland round his neck and who chews betels in the midst of the paraphernaliâ of an umbrella and crystal-like chowrie.

201. The deity of *Srirâga* represents an elephant-rider who sits under a golden umbrella with his garment moving to and fro and who, with a lotus-garland round his head, experiences all kinds of enjoyment.

202. The deity of *Mâlavagowda* represents a king who is as blue-colored as a parrot, who wears a garland round his neck and bracelets in his hands who is the expert head of a School of Music which includes Dancing, whose face is often kissed by his wife and whose intoxicated love (swings his body to and fro and) causes his crown to (likewise) move to and fro.

203. The deity of (Sudha) *Gowda* represents a beautiful person with a garland round his neck and betels in his hands, who has a deer's ichor as his forehead-mark, who wears a white cloth somewhar soaked in saffron-water, and about whose body there is sweet fragrance.

204. The deity of *Karnâta* represents a woman-hunter of blue-colored neck with a sword and an elephant-tusk in his hands, who is as brave as he is amorous, and who wears a pair of fish-shaped ear-rings.

205. The deity of *Atâna* represents a love-smitten person of sky-color, who with a garland of Kutaja-flowers enjoys very much the sexual intercourse.

206. The deity of *Suvarnanâta* (which is also called Châyânâta) represents a ruddy-eyed and garland-wearing person of white color, who is as much a fighting soldier as he is a coaxing lover and who wears a snow-white cloth and a good pale-red turban.

207. The deity of *Hammira* represents a young, beautifully white-colored, and brave appreciator of smiling face, who wears a red cloth, who is fond of chewing betels, and who is an enthusiastic sportsman and has therefore a stick and a ball with him.

208. The deity of *Kêdâra* represents a sage keenly bent upon meditation, who wears on his head matted hair, the Ganges, and a digit of the moon and round his neck, a lot of serpents and whose body is besmeared with vibhoothi (ashes).

209. The deity of *Vihangada* represents a fragrant-bodied person of moon-like white color, who carries a parrot with him, who fascinates the mind of the love-smitten ladies, and who wears a good cloth over his body and an arrow and a bow in his hands.

210. The deity of *Mâlâsri* represents a deer-eyed and garland-wearing lady of slender frame, who, with a lotus in her hands, sings beautifully from near the root of a mango-tree and who smiles on meeting her own husband.

211. The deity of *Dhavalâ* represents an auspicous lady of white color, excellent teeth, and beautiful frame of body, who wears an unguent-applied-yellow cloth and a girdle over it and who holds in her hands, a lamp wherewith to wave the lights before an idol, by way of worship.

212. The deity of *Mukhâri* represents a very learned lady of dark-blue color with Vina in her hands, who, overpowered by love, is unable to bear up against her husband's separation and whose breasts are covered with many a gemmed ornament.

213. The deity of *Ramakri* (Râmakriti) represents a very charming lady of gold-color and of shining teeth, who wears a blue cloth and brilliant ornaments and who, on approaching her husband, speaks to him in a whispering voice.

214. The deity of *Pâvaka* represents the beautiful, dark-blue-colored Gôpala, playing on the Vina, during his never-ending sports of pleasure, who is fond of applying various sorts of the unguent to his body.

215. The deity of *Saindhavi* represents a tall, white-colored lady of slender frame but of fierce appearance, who has a pair of big buttocks, who walks like an elephant, whe wears a red cloth ovet her body and Thrisoola in her hands and who is willing to fight.

216. The deity of *Asâvari* represents a merciful housewife of blue color who covers her body with the peacock's tail-feather, who wears on her head the ever-moving plantain leaves, who is of majestic appearance, like the Malaya mountain, and who beautifully plays on the flute.

217. The deity of *Dêvagandhâra* represents an impassioned person of white color, who, with a white lotus in his hands, wears a white cloth, who shines with many kinds of ornament, who has a seat of honor to rest upon, and who is worshipped by the Dêvas.

218. The deity of *Mâravi* represents a tall, moon-faced woman of gold color, long tresses, rolling eyes and matchless beauty, who wears a ruddy cloth and who, in battlefied, drives all the kings away.

219. The deity of *Paraj* represents a tall, white-colored, and garland-wearing person of slender frame, who wears an arrow and a bow and who is humble in spite of his being praised by the choral music of the girls in accompaniment with the thalas.

The Author's View of his Work

220. As regards the Deity-based Râgh-Forms, they do differ in different countries according to their respectively different usages in connection with the manners language, and so forth. This, however, is immaterial to our purpose.

Nâda. vs. Dêva

221. While the Deity-based Râga-Forms are only *a few*, the Sound-based Râga-Forms are, like the virtues of Brahma, *endless* and cannot therefore be counted.

222-223. To the objection, ingenious though, that this book is a flimesy production and is therefore fit, if at all, to be read only by dull wits, my answer is that, if looked at by the knowing people from the right point of view, the objection will fall flat to the ground. Of the *creeper* of my Work, the manifold writings of my predecessors form the *root*; the young reader's becoming proficient therein forms the *leaves*; the satisfaction derived therefrom by the right-minded people forms the *flowers*; and the final dedication of my Book to Siva (Uma's Lord) forms the *fruits*.

Colophon

224. Sôma (-nâth), son of Mudgala (-soori), finished this (work, viz, *Râgavibôdha*) in Saka 1531, Saumya Year, Asvini (Purattâsi) Month, Sukla Paksha, Hastha Nakshathra, Agni Tithi, and Sômavâra.

ERRORS CORRECTED

INTRODUCTION

Page. 1. Insert 'Raga Forms' for 'Musical Compositions'.

" 31. Insert IV for III.

" 56. In Fig. 28, delete *Ri* in the 6th column of the 4th Mêla and insert it in the same column of the 3rd Mêla.

TEXT

N. B. Each of the following figures indicates tke number of the verse of a Viveka.

VIVEKA I

१. स्थानविशेषख्यातं ३. संख्यावन्नाथमेङ्गनाथजनैः। ५. जयति तु विपुलाख्यास्पृक्। ८. क्रमाज्ज्ञेयम्॥ १३. तिरोजनाडीषु १६. तथाऽस्तुधयः। २०. द्वयन्तर्नैष्ठोऽन्यरवः २०. रिषभस्तृतीयसार्या २१. षोडश्यष्टादशीस्थितौ. २९. ताः षट्. ३०. शुचेर्गात्साधारणतश्च ३२. किं तूक्तरिधगमानां. ३२. यथायोग्यम् ३४. कल्लिनाथोऽपि॥ ४०. तदिह स प्रथमः॥ ४८. तत्तत्क्रमैर्युक्ता॥ ४९. ततः शेषाः ५१. यथार्हगुणितैस्तदनु गुणकगुणकतुल्यसंख्याकाः। ५२. मूलक्रमद्वितीयद्वितीयतोऽन्त्यादयो ५४. लोप्योऽङ्क ५६. आरोहणात्तथाऽऽरोही। ५७. सविशेषवर्णगुम्भोऽलंकारोऽत्र. ६१. षड्आरोहिगतास्ते ६३. इति स स बिन्दुर्यदारोहे॥ ६४. यत्रैकोत्तरवृद्ध्यावृत्तिः ६५. त्रिस्वरकाऽऽद्या कला तथाऽन्ये द्वे। ६८. द्विस्वरकाऽऽद्या. ६८. कला तथैव ६८. आदिमकलाऽऽ-द्यान्त्या॥ ६९. द्विः प्रथमतृतीयकमध्यमा परास्तद्वदुज्झितैकैकाः। ६९. त्रिस्वरकाऽऽद्यकलाऽन्याः परपरग्रहणात्॥ ७१. निःकूजिते. ७३. पञ्चमतश्च-तुरस्ततोऽवरोहिश्चेत्। ७६. द्वित्रिचतुःस्वरककलाः. ७८. यस्मिन्नायेत्स तारमन्द्रप्रसन्नाख्यः।

१. मयाऽभिधास्यन्दे। ४. धर्मस्तथाऽश्वमेधे। ५. तस्माद्गायन्त इति श्रुतेस्तया। ८ रन्ध्रं तिर्यक् चलच्छङ्को॰॥ ९. त्वचलशङ्कोः। ११. ब्दीर्घविपुलमसृणशिराः। ११. वीणादण्डान्तर्गतदण्डोऽधःपक्ष उत्कीलः॥ १२. उच्चोच्चान्यत्रिपदः सचतुरयः पत्रमूर्धांशः॥ १४. दोरका दृढास्त्रिगुणाः। १५. उक्ताऽत्र शुद्धमेलाऽथ मध्यमेलेति सा द्विधा साऽपि १७. साऽन्या. १८. वामाऽऽद्या। २६. तृतीयकां. ३१. साधारणादि. ४५. तृतीयका. ५०. श्रुती चास्याम्॥ ५२. अतिप्रसिद्धा न ते ततो नोक्ताः।

VIVEKA III.

४. गस्य मताश्चत्वारो द्वौ तीव्रतमममुखौ मतौ मस्य। ९. ब्रवेंऽशाङ्कान्। २०. न भवेत्। ३१. मुखारीमेल etc. ३७. कैशिकिनिः। ४२. विशुद्धगौडादिकाश्चान्ये॥

VIVEKA IV.

११. संपूर्णो १८. सदाऽगान्निर्दैवपूर्वगान्धारः। २६. कम्प्रः। २७. कम्प्रमनिर्देशकृत्पूर्णः॥ ४३. गेयः। ४४. तुरुष्कतोडी ४६. दृष्ट्वा ४७. मेलग्रहादिपूर्णत्वाद्यैक्येऽप्येषु।

VIVEKA V.

५. श्रीरागो. ८. प्रभृति तु सायाह्नके च सौराष्ट्र्याः। १४. देश्याम्।
Page. 32 Line 3. इत्यनुद्दत्यहतिपीडादोलनानि।

TRANSLATION

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Page. 1. Insert ' generally ' for ' ally ' in the last line.